CHRISTIE'S 佳士得

# 區百齡珍藏

# THE AU BAK LING COLLECTION

## THE INAUGURAL SALE 首拍

HONG KONG | 26 SEPTEMBER 2024
香港 | 2024年9月26日

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# THE AU BAK LING COLLECTION
# THE INAUGURAL SALE
# 區百齡珍藏：首拍

THURSDAY 26 SEPTEMBER 2024 星期四 2024年9月26日

### AUCTION 拍賣

Thursday 26 September 2024 · 2024年9月26日（星期四）
5.00pm (Lots 1–21) · 下午5時整（拍賣品編號 1–21）

Location: HONG KONG, 6/F, The Henderson, 2 Murray Road, Central
地點：香港，中環美利道2號 The Henderson 6樓

Tel 電話：+852 2760 1766

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HONG KONG, 6/F, The Henderson
香港，The Henderson 6樓

Sunday – Wednesday, 22 – 25 September
9月22至25日（星期日至三）
10.30am – 5.30pm

Thursday, 26 September
9月26日（星期四）
10.30am – 1.00pm

### HIGHLIGHTS PREVIEW 精選拍品預展

TAIPEI, Christie's Taipei Gallery
台北，佳士得台北藝廊
Thursday – Friday, 15 – 16 August · 8月15至16日（星期四至五）
11.00am – 5.00pm

BEIJING, Christie's Beijing Art Space
北京，佳士得北京藝術空間
Tuesday – Wednesday, 3 – 4 September · 9月3至4日（星期二至三）
10.00am – 6.00pm

SHANGHAI, BUND ONE
上海，久事國際藝術中心
Saturday – Sunday, 7 – 8 September · 9月7至8日（星期六至日）
10.00am – 6.00pm

### AUCTIONEER 拍賣官

Liang-Lin Chen

### AUCTION CODE AND NUMBER 拍賣名稱及編號

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# 區百齡珍藏

# THE AU BAK LING COLLECTION

THE INAUGURAL SALE 首拍

Au Bak Ling, Chinese New Year, 1980
區百齡，1980年春節

# Virtue, Wisdom,Courage, and Persistence

## A Remarkable Man: A Remarkable Collector

# 德智勇毅

## 卓越之士，卓藏傳世

Rosemary Scott, *Independent Scholar*
蘇玫瑰，獨立學者

區百齡先生（1928-2019）所藏中國陶瓷，即使曾公開展出者僅屬一隅，仍於國際藏家中傳奇盛名。1998年，區百齡部分陶瓷珍品在倫敦皇家藝術學院展出，展名為《區百齡珍藏百件名瓷展覽》（圖一），乃1768年學院創建以來，首次舉辦私人瓷器收藏展。展期自1998年11月17日至12月20日，短短一個月，即引起國際廣大關注。本拍賣所呈獻典雅的永樂青花玉壺春瓶（拍品編號5），正是前述展覽編號42的展品，乾隆鬥彩暗八仙瓶（拍品編號18），為展覽編號72。

展覽不僅有英國、香港多家報章刊物報導外，亦有美國、日本、土耳其、瑞典、德國、義大利、荷蘭及法國等作家撰文評論。有趣的是，除了讚譽陶瓷珍稀之美，多位亦提及區百齡本人拒絕接受採訪，而言：「讓這百件藏品自己說話。」符合他一向不喜自我宣揚的風格。

該皇家藝術學院的展覽與亞洲之家合辦。亞洲之家成立於1996年，旨在透過企業與文化活動，促進世人對亞洲各國社會、文化與經濟的認識與理解。法籍伊朗藝術史學家索倫．麥理肯（Souren Melikian）在1998年11月14–15日的《國際先驅論壇報》上撰文寫道：「非比尋常的壯舉…成功說服偉大的中國藏家區百齡在倫敦展出百件中國瓷器。」麥理肯特別強調：「元代與明初器物令人驚歎，西方從未見過這般絕美之物。」

1998年11月30日，蘇珊．摩爾（Susan Moore）在《金融時報》文章《Dishes fit to set before an emperor》（宜獻帝王的御桌珍品）寫道：「…觀賞倫敦皇家藝術學院展出的中國御瓷，無疑是令

The Chinese ceramic collection of Au Bak Ling (1928-2019) has achieved legendary status amongst international connoisseurs, despite the fact that only a relatively small proportion of the collection has ever been on public display. However, in 1998, a selection of his ceramic treasures was exhibited at the Royal Academy of Arts, London (**fig. 1**). The exhibition, entitled *100 Masterpieces of Imperial Chinese Ceramics from the Au Bak Ling Collection*, was the first ceramics exhibition from a single private owner to be held at the Royal Academy since its foundation in 1768. It was on show from 17 November to 20 December 1998, and in that short time excited huge international interest. The beautiful Yongle blue and white pear-shaped vase (*yuhuchun ping*), lot 5 in the current sale, was displayed as number 42 in this exhibition and the finely enamelled Qianlong *doucai* '*anbaxian*' vase, lot 18, was displayed as number 72.

As well as being covered over a wide platform of English and Hong Kong newspapers and journals, writers from countries such as the United States, Japan, Turkey, Sweden, Germany, Italy, the Netherlands, and France, all published articles on the exhibition. Interestingly, in addition to extolling the rarity and beauty of the ceramics, several writers noted that Au Bak Ling himself refused to be interviewed, saying: 'Let the 100 pieces speak for themselves.' This avoidance of self-promotion was typical of him.

人謙卑的體驗。器物展現精湛的藝術性，造型雅致，紋飾恰如其分，筆意生動，而且超凡工藝應用於實用之物，正是偉大文明的象徵。」多篇於1998年展覽期間發表的文章皆指出，區百齡的中國陶瓷收藏是當前世上私人藏品中的箇中翹楚，《南華早報》於1998年11月27日報導即稱區百齡「只蒐藏偉大時期的物件」。

如前所述，區百齡中國陶瓷珍藏出類拔萃，其收藏濫觴亦如其藏品般，引人入勝。區先生引述宋朝傑出政治家、歷史學家及詩人歐陽修（1007-1072），指出成為一名藝術收藏家需具備三要素：賞析、機運及財力。區先生三者兼具。然而，即便區百齡此般人物，其進入收藏界的方式亦屬罕見。1974年11月，區百齡在香港出席午宴會議。會後，一位扶輪社友邀請陪同他一起前往蘇富比秋季拍賣會的預展，地點在俯瞰維港的舊富麗華酒店。在此之前，區百齡對中國陶瓷既無興趣亦缺乏知識，他的藝術愛好僅限於廣東嶺南畫派的中國畫，尤其鍾愛大師高奇峰（1889–1933）的作品。

參觀預展過程，區百齡看見諸多豐富的陶瓷形態、色彩及紋飾風格，深受吸引。雖感困惑，一知半解，但有幸遇見家庭醫生胡世昌的夫人，一位漆器鑑賞家。胡夫人親切向區百齡介紹中國陶瓷，解釋各種術語在形狀、裝飾技術上的意義。從那時起，他便深深著迷於陶瓷之美。翌日，區百齡在拍賣期間進入了拍賣會場，如他自述，當時他既無拍賣圖錄，亦缺乏相關知識，更無人提供建議，但他隨意對心儀之物出價，最終成功競得十四件拍品。當年拍賣會後的藏品須在連卡佛百貨公司提取；當時連卡佛是香港蘇富比的合作夥伴。根據區百齡描述，他發現整個提取作業僅由兩人負責，地板上堆滿了箱子及包裝材料。負責提取部門的人必須告知他競得了哪些拍品，而正當他在提取一件玉羅漢時，另一名客戶向他遞上搭配的木座，他才赫然驚覺原來正是玉羅漢的寄售人。區百齡初次參與陶瓷拍賣會，雖然看似混亂無章，但也從中學到了寶貴的一課，他將新購入的拍品帶回家後，發現誤購了兩件拍品。此外，抱月瓶的瓶肩上有一處用石膏填補的洞，原先拍賣時被編號標籤遮住。

然而，陶瓷拍賣初體驗並未讓區百齡感到氣餒，恰恰相反，他形容自己成了一名「拍賣狂人」。此稱號名副其實，在1986年1月13日佳士得首次於香港舉行的拍賣會上，觀眾照片中清晰可見他的身影（圖二）。自1974年首次購入陶瓷拍品以來，區百齡累積蒐藏了蔚為大觀的珍品，從宋代珍稀的汝窯和官窯瓷器，到元代尊貴崇高的青花瓷，再到明代精美絕倫的御用青花和彩瓷（尤其是無與倫比的成化瓷器收藏），以及清代多樣卓越的瓷器。

自1974年開始接觸中國陶瓷以來，區百齡爾後便持續熱衷購入不同時期和種類的陶瓷，而這些精挑細選的藏品，亦逐漸成為他的收藏特色。他非常幸運在收藏「事業」頭十年，恰逢市場上出現許多來自早期重要收藏家的藏品，包括威廉．霍華德．帕默（1898–1970）、斐西瓦樂．大維德爵士（1892–1964）和芭芭拉．赫頓（1912–1979）、仇炎之（1910–1980）、趙從衍（1912–1999）、英國鐵路養老基金會、史蒂芬．瓊肯三世（約1904–1978）、查爾斯．羅素（1866–1960）以及喬治．尤莫弗普勒斯（1863–1939）、卡爾．坎普（1884–1967）、戴潤齋（1911–1992）、徐展堂（1941–2010）等人的舊藏。

The Royal Academy exhibition was organised in collaboration with Asia House, an institution which was established in 1996 to promote greater appreciation and understanding of the societies, cultures, and economies of Asian countries through corporate and cultural programmes. As Souren Melikian, writing for the *International Herald Tribune*, 14-15 November 1998, opined, it was an 'incomparable coup … to persuade the great Chinese collector Au Bak Ling to have 100 of his Chinese porcelain vessels displayed in London'. Melikian particularly noted: 'The beauty of the Yuan and early Ming vessels is breathtaking. Nothing remotely approaching it has been seen in the West.'

Writing in the *Financial Times* on 30 November 1998, Susan Moore noted in her article, entitled 'Dishes fit to set before an emperor', that: '… standing before the astounding Chinese Imperial ceramics unveiled at London's Royal Academy of Arts is a humbling experience. For it is the consummate "artistry" of these vessels that is immediately striking – the eloquent form, the unerring eye in placing the motif, the liveliness of the painter's brush. That such exacting skills should be lavished on such functional objects is a mark of a great civilisation.' Many of those writing about the 1998 exhibition noted that Au Bak Ling's collection of Chinese ceramics was one of the world's finest currently in private hands, and, as noted in the *South China Morning Post* on 27 November 1998, he 'wanted only objects from great periods'.

As noted above, Mr. Au's collection of Chinese ceramics ranks amongst the finest collections in private hands, and the story of how he began collecting is almost as remarkable as the collection itself. Au Bak Ling has quoted the scholar Au Yeung Shiu (Ouyang Xiu 歐陽修, 1007-1072 – eminent Song dynasty statesman, historian, and poet) in stating that three essential elements are required in order to become an art collector: appreciation, opportunity, and financial resources 賞析、機運及財力. Mr. Au possessed all three. However, even for a man of Mr. Au's individual character, his entry into the world of collecting was extremely unusual. In November 1974 he had been attending a luncheon meeting in Hong Kong and afterwards a fellow Rotarian suggested that Mr. Au accompany him to the preview of Sotheby's autumn auctions, which were held at the old Furama Hotel overlooking Hong Kong harbour. Up until that point Au Bak Ling had no interest in or knowledge of Chinese ceramics and his interest in art had been confined to Chinese paintings of the Lingnan 嶺南 School of Guangdong, particularly the work of the great master Gao Qifeng (高奇峰 1889-1933).

Seeing all the ceramics arrayed in the auction view, however, he was fascinated by the multitude of shapes, colours, and decorative styles. Although somewhat bewildered, he was fortunate enough to bump into the wife of his family doctor, Dr. S.C. Hu 胡世昌, a connoisseur of lacquer wares. Mrs. Dorcas Hu kindly provided Au Bak Ling with a brief introduction to

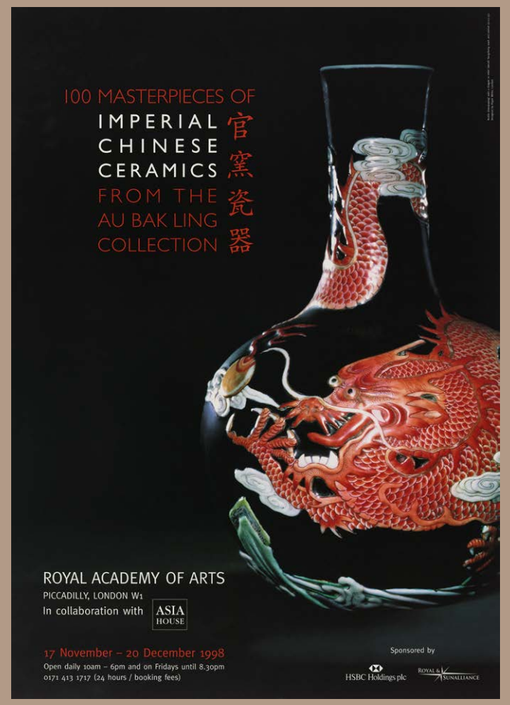



fig. 1 Royal Academy of Arts, *100 Masterpieces of Imperial Chinese Ceramics From the Au Bak Ling Collection*, 1998, poster
圖一 皇家藝術學院，《區百齡珍藏百件名瓷展覽》，倫敦，1998年，海報
© Royal Academy of Arts; photographer: Prudence Cuming Associates Limited

the subject of Chinese ceramics – explaining what the various terms meant when applied to shapes and decorative techniques. It is probably fair to say that the die was cast, and he was, thenceforth, captivated by ceramics. The next day Au Bak Ling ventured into the sale room as the sale was taking place. As he has himself explained, he had no catalogue, no knowledge, and no one to advise him, but he bid, unrestrainedly, on anything that appealed to him and by the end of the sale had successfully purchased fourteen lots. At that time collections after the sale were made at Lane Crawford, then a partner of Sotheby's Hong Kong. Au Bak Ling has described that he found the whole operation was run by two people and that there were boxes and wrapping materials all over the floor. Those who ran the collections department had to point out to him which pieces he had bought, and, as he was collecting a jade *luohan*, another client handed him the wooden stand belonging to it. It transpired that this was the consignor of the *luohan*. However, Au Bak Ling has noted that he learned some valuable lessons from his first chaotic entry into buying ceramics at auction. When he got his new purchases home, he discovered that he had bought two pieces in error and that the moon flask had a hole filled with plaster on the shoulder, which was hidden under the lot number label.

Au Bak Ling was by no means disheartened by his first foray into the world of ceramic auctions – quite the opposite – and, to use his own words, he became 'an auction maniac'. Certainly, he can clearly be seen in a photograph of the audience for Christie's first auction in Hong Kong on 13th January, 1986. (**fig. 2**) Following his initial purchases in 1974, Mr. Au succeeded in acquiring a truly magnificent collection – ranging from the rare and treasured Ru and Guan wares of the Song dynasty, through the majestic blue and white wares of the Yuan dynasty, to the exquisite imperial blue and white and polychrome porcelains of the Ming – especially his unequalled collection of Chenghua porcelains, to the superb and varied porcelains of the Qing dynasty.

Having been introduced to the collecting of Chinese ceramics in 1974, Mr. Au proceeded to acquire, on a regular basis, ceramics from all the periods and of all the particular types that came to characterise his collection. He was fortunate in that his collecting 'career' coincided with the availability of pieces from a number of earlier prestigious collections, including those belonging to R.H.R. Palmer (1898-1970), Sir Percival David (1892-1964); and Barbara Hutton (1912-79), E.T. Chow (1910-1980), T.Y. Chao (1912-1999), the British Rail Pension Fund, Stephen Junkunc III (c. 1904-1978), Charles Russell (1866-1960), George Eumorfopoulos (1863-1939), Carl Kempe (1884-1967), J.T. Tai (1911-1992), and T.T. Tsui (1941-2010).

The first half of Au Bak Ling's motto, which appears on his coat of arms, is: 'Virtue Wisdom Courage Persistence' 德 智 勇 毅. The second half of the motto, which does not appear on the

fig. 2 Au Bak Ling seated in the third row at Christie's first auction in Hong Kong, 13 January 1986
圖二 區百齡於第一場香港佳士得拍賣，1986年1月13日（第三排左數第三位）

區百齡的座右銘「德智勇毅，勤慎謙誠」，前半可見於家徽上，後半雖未出現於家徽上，但亦體現於他的個人生活中，也深刻反映在他的收藏哲學與實踐當中。區百齡更是一位偉大的慈善家，但對善行極為謙遜，他設立了區百齡慈善基金會獎學金，專門支持在香港有志成為教師的弱勢學生。具體而言，他希望鼓勵更多學術才能優異、志願投身教育的年輕人，期望他們能將終身投入教育事業，并視之為神聖的使命，致力培育出明日領袖和更好的公民，造福社會。為了支援經濟狀況欠佳的人士，區百齡慈善基金會向符合條件的學生提供獎學金或無息貸款，完美體現中文諺語「渴時一滴如甘露」的精神，每年在香港、內地、加拿大頒發五十個獎學金。

區百齡對年輕弱勢群體的關懷不僅於此，他也積極推動各種社會福利活動，他曾擔任東華三院的總理，該機構是香港最具規模的慈善組織，他任職董事局逾四十年，期間有十一年更擔任香港青年協會主席，任內帶領協會發展成為全球最大的青年服務機構之一。如今，除了提供獎學金外，區百齡慈善基金會每月向貧困家庭捐贈五千包大米，年捐總量超過330噸，從2010年起就不曾間斷。他秉持「取之於社會，至少要在一定程度上，回饋於社會」的信念，並鼓勵後代也秉持這種慷慨理念行事。為此，他在2010年元旦親筆寫下二十一條家訓，冀望後代子孫承繼家風，其一如下：
「每年收入十份之一，應撥交區百齡慈善基金會，以充善舉。行善積德，濟濟扶貧，不可望報。」

區先生記述，他在1928年出生于一個極貧家庭，八歲便開始工作，十歲時為協助父親經營小型舊書攤，不得不離開就讀的免費學校，未能完成四年級的學業。儘管身處貧困環境，他依然保持樂觀，並表示自己喜歡當年那個赤腳街頭男孩的生活。

知名中國詩人、翻譯家和散文家戴望舒（1905–1950），曾在法國和上海讀書與工作，1938年來到香港，成為新成立《星島日報》文藝副刊的編輯。戴望舒同時積極從事反日宣傳活動，於1942年春季被捕，在監禁期間創作了極具感染力的詩作。在香港工作期間，戴望舒撰寫了多篇文章，其中不乏關於香港文學生活的作品。其中一篇名為《香港的舊書市》的文章中，提及兒時的區百齡。

戴望舒在文章中寫道，有個非常受歡迎的舊書攤街，位於某條樓梯街下端。在香港中環和上環有許多所謂的「樓梯」街，甚至有一條直接名為「樓梯街」，從半山堅道延伸至上環皇后大道中，是其中最古老、也最長的街道之一，全長約350米，共有316級台階。戴望舒提到皇后大道中央劇院附近，有一條樓梯街的下端，設有五個攤子，從大道拾級而上，左手第一家名為「齡記」，管攤的是一位十歲的孩子，他父親則在下面一點的地方擺廢紙攤。戴望舒指出這孩子年紀雖小，卻已懂得許多事，小小年紀就知道《相對論》出自愛因斯坦、歌德是德國大文豪，他都能頭頭是道。戴望舒所提到的孩子無疑就是區百齡，1938年時他確實為十歲，後來也以「齡記」作為商號。這位只接受過有限正規教育的十歲華人小孩，卻已知道許多歐洲的知識，著實令人十分驚豔。

中日戰爭自1937年開戰後，1941年12月7日太平洋戰爭隨之爆發，同年12月25日，香港被日軍佔領。區百齡當時年僅十三歲，卻已身

coat of arms, is 'Diligence Prudence Humility Sincerity' 勤 慎 謙 誠. These are reflected in his life and in his collection. He was also a great philanthropist, but was very modest about his own beneficence. One example of his generosity is the Au Bak Ling Charity Trust Scholarship Scheme 區百齡慈善基金會獎學金, which he established for the purpose of helping disadvantaged students who are studying to become teachers in Hong Kong. Specifically, Mr. Au wished to encourage more academically gifted young people with aspirations to go into teaching. He hoped that they would view a life-long career of educating the young as a sacred mission, and would devote their efforts to nurturing tomorrow's leaders, producing better citizens for the benefit of society as a whole. In order to help those of limited financial means, the charity offers scholarships or interest-free loans to eligible students. He has linked the spirit of these scholarships with the Chinese saying: 渴時一滴如甘露 'A drop of water tastes like sweet dew when one is thirsty'. The charity awards fifty scholarships a year to students in Hong Kong, mainland China, and Canada.

Au Bak Ling's sincere concern for the young and the disadvantaged is also demonstrated by the active part he has played in a range of social welfare fields. He served as a Director of the Tung Wah Group of Hospitals, which is one of the largest benevolent organizations in Hong Kong. He sat on the board for over forty years, during eleven of which he acted as President of the Hong Kong Federation of Youth Groups and in that time the Federation grew into one of the largest voluntary agencies for young people in the world. Today, in addition to the educational scholarships, his Charity Trust donates five thousand bags of rice every month to poor families, which amounts to over 330 tons of rice a year, and has done since 2010. It was his belief that 'what you have gained from the community must, at least in some measure, be returned to the community' 取之於社會，至少要在一定程度上，回饋於社會 and he encouraged his descendants to adopt the same generous philosophy. To this end, he included the following exhortation in the list of twenty-one Family Precepts (*jia xun* 家訓), which he wrote, by hand, for the benefit of his descendants on New Year's Day 2010:
每年收入十份之一，應撥交區百齡慈善基金會，以充善舉。行善積德，濟濟扶貧，不可望報。
'Every year, one tenth of their income should be donated to the Au Bak Ling Charity Trust to support charitable causes. When performing good deeds and accumulating virtue, helping those in need and alleviating poverty, no reciprocation should be expected.'

Au Bak Ling has recorded that in 1928 he was himself born into a financially very poor family and had to start work at the age of eight. When he was only ten years old it was necessary for him to leave the free-school which he was attending, without completing Primary 4, in order to help his father in the running of a small second-hand bookstall. Despite the poverty, he seems to have remained optimistic and has declared that he enjoyed the life of a barefoot street boy.

The well-known Chinese poet, translator, and essayist, Dai Wangshu 戴望舒 (1905–50), who had studied and worked in France and in Shanghai, came to Hong Kong in 1938 and became the editor of the literary supplement of the newly-established *Sing Tao Daily* (*Xing Dao Ri Bao* 星島日報). Dai also engaged in anti-Japanese propaganda and was arrested in the Spring of 1942 – writing some particularly poignant poetry during his incarceration. However, while working in Hong Kong, Dai Wangshu wrote a number of essays, including some relating to the literary life of Hong Kong. A young Au Bak Ling features in one of these articles entitled 'Hong Kong's Second-hand Book Market' 《香港的舊書市》.

Dai Wangshu noted in his essay that one of the most popular places for secondhand book stalls was the at lower end of one of the 'ladder' streets. There are many so-called 'ladder' streets in Hong Kong's Central 中環 and Sheung Wan 上環 districts, including one that is known specifically as Ladder Street 樓梯街, which runs from Caine Road 堅道 in Mid Levels 半山 to Queen's Road Central 皇后大道中 in Sheung Wan, and which is one of the oldest, as well as being the longest at approximately 350 metres with some 316 steps. Dai mentioned that at the lower end of one of the ladder streets, beside the theatre in Queen's Road Central, there were five stalls going up the steps from the main road. The first one on the left was called Ling Kee 齡記, and that was run by a ten-year-old child, whose father managed a scrap paper stall a little further down. Dai noted that this child was the youngest stall-holder, but that he was very well-informed – he knew about Einstein's *Theory of Relativity*, as well as the works of the great German writer Goethe – and was already the most perspicacious. The child Dai mentioned was undoubtedly Au Bak Ling, who would indeed have been ten years old in 1938, and who would come to establish Ling Kee as his business name. It is remarkable to think that this 10-year-old Chinese child, who had received so little formal education, had already acquired knowledge on such diverse European subjects.

負養家重任。佔領期間生活困苦異常，面臨飢荒及種種嚴峻挑戰。區百齡在一次美軍空襲中幸運逃過一劫，一枚炸彈直擊了他所處建築物的前方。儘管戰時環境嚴峻，區百齡在1943年以「齡記」之名正式創業。戰爭結束時，他只剩下書架上滿是灰塵的過時舊書、幾支老舊鋼筆，但他堅持不懈，最終成功重振了二手書生意。

區百齡曾表示儘管他過去非常努力工作，但月收入從未超過20、30元。他深知要擺脫貧困，必須採取果斷行動。區百齡曾將貧窮比喻為紅爐火，可以將好的鐵礦石熔煉成鋼鐵，同時把壞的東西熔煉成灰燼。他明智地意識到自我精進是向上的唯一途徑，而達成此目標的第一步便是取得一本優質的字典，孜孜不倦學習英語，研讀學習韋伯斯特和瓊斯字典內的發音指南。他努力不懈，掌握了出色的英文口語和書面語能力，得以在其他領域展開廣泛的自學。區百齡先生中英文造詣甚深，古文亦然，足以從事複雜翻譯，且是位中文對聯大師。離世前長達50年，他每年都會創作、印刷對子在聖誕賀卡上。

早年區百齡不得不過著自稱「清教徒式生活」，然而他穩健的商業管理逐漸開花結果，擴大了庫存，從英國進口新書，涉足圖書批發業務。面對激烈競爭，他認為有必要進軍零售市場，成功晉升香港最大的教科書供應商。隨著時間推移，他多元化發展，成為教育出版商並擔任總編輯。英國的出版社獨霸香港市場已有超過百年的歷史，因此當「齡記」成為香港學生教科書的主要出版社時，讓區百齡感到喜不自勝。

出版領域的成就促使區百齡擴展事業版圖，如今，齡記集團已發展成為全球性的企業集團，涵蓋六大事業群：教育出版、資訊科技、製造業、酒店服務、土地開發及房地產投資。齡記集團旗下擁有近50家公司，業務範圍廣泛，遍及香港特別行政區、中國、英國、盧森堡、巴貝多、英屬維京群島及加拿大等地。集團甚至在加拿大卑詩省蘇瑪斯山腳下打造一座新市鎮「區家鎮」（Auguston）。

2010年元旦區百齡先生親筆寫下的二十一條家訓，此舉遵循中國古時傳統，可追溯到戰國時期（公元前475–221年）的《保訓》，據傳是周文王（公元前1100–1050年在位）對其繼承人周武王（公元前1043年逝世）遺留的訓誨。《保訓》的文字刻寫在十一根出土的竹簡上，目前收藏於清華大學。

區百齡的家訓涵蓋諸多主題，與其「德智勇毅，勤慎謙誠」的座右銘緊密相連，涉及個人行為、商業道德，以及最為重要的家庭，因為對他而言，家庭極為重要。他的忠告包括以身作則以獲取他人信任；選用才華橫溢且忠誠的下屬來完成偉大成就；心懷感恩與仁慈，讓他人充分感受到所受的恩惠。他也引用了明代士大夫和新儒家哲學家王陽明（1472–1529）的話：「知足常足，終身不辱；知止常止，終身不恥。」此外，他敦促後代要以維護家族名譽為榮。

區百齡收藏的中國陶瓷，卓絕品質及珍稀程度聞名於世，此等非凡君子珍藏，卓越傳世不朽。

However, against the background of the Sino-Japanese war, which had raged since 1937, on 7 December 1941 the Asia-Pacific War broke out, and on 25 December Hong Kong was occupied by Japanese troops. Au Bak Ling was only thirteen years of age at the time, but found himself burdened by the responsibility of supporting his family. Life was extremely hard during the occupation due to famine and other dangers. Indeed, during the Japanese occupation of Hong Kong, Au Bak Ling narrowly escaped death when a bomb from an American bombing raid hit the building in front of which he was standing. Nevertheless, in 1943 he formally started a business under his own name 'Ling Kee' 齡記, and despite the fact that at the end of the war years all he owned was a bookcase of dusty, out-dated, second-hand books and a few old fountain pens, he had survived, and he resurrected his second-hand book business.

He has noted that, although he worked hard, Au Bak Ling was never able to earn more than $20 or $30 a month, and realised that he needed to take decisive action if he was to raise himself out of poverty. However, he has explained his view that poverty is like a red-hot furnace, which could be used to smelt good iron into steel or could reduce poor quality substances to ashes. He had the wisdom to realise that self-cultivation was the only way forward, and the first step towards that end was to acquire a good dictionary and to study English assiduously – with both Webster's and Jones' as pronunciation guides. Such were his efforts, that he attained an excellent command of both spoken and written English, which gave him the ability to undertake extensive independent study in other areas. He developed so great a facility in both English and Chinese, including classical Chinese, that he was able to undertake complex translations and was a master of Chinese couplets, which, during the last 50 years of his life, he composed and printed on his annual Christmas cards.

In the early years Au Bak Ling had to live what he has described as a 'puritan lifestyle', but his prudent management of his business affairs gradually bore fruit. He expanded his stock, ordering new books from England, and entered into the wholesale side of the book trade. The competition was extremely fierce and he found it necessary to move into the retail market, where he managed to become the largest supplier of school textbooks. In time he diversified and became an educational publisher, with himself as Chief Editor. It brought Mr. Au considerable satisfaction when, despite the fact that the British publishing houses had dominated the market in Hong Kong for more than a hundred years, Ling Kee became the major publisher of textbooks for Hong Kong students.

fig. 3 Au Bak Ling at home, circa 1982–1983. Lots 12, 13, 19 are visible on display
圖三 區百齡於家中，約1982/83年。展櫃上可見拍品12、13、19號

His success in publishing led Au Bak Ling to diversify his business interests and the Ling Kee Group of companies now operate as a global conglomerate consisting of six divisions – educational publishing; IT; manufacturing; hotels; land development, and property investment. Today the Ling Kee Group comprises almost 50 companies operating in Hong Kong SAR, China, Britain, Luxembourg, Barbados, British Virgin Islands and Canada. The group has even built a new town at the base of Sumas Mountain in British Columbia, Canada. The town is called Auguston or 區家鎮 (Au Family Town) in Chinese.

On New Year's Day in 2010 Au Bak Ling completed, by hand, a list of twenty-one detailed *Family Precepts* (*jia xun* 家訓) for the benefit of his descendants. In doing this he was following an established Chinese tradition, which can be traced back to ancient treatises such as the Warring States period (475-221 BC) *Baoxun* 保訓 (normally translated as Protective or Precious Instructions), which purports to be the instructions of the Zhou King Wen (r. 1100–1050BC) to his heir, Wu Wang (d. 1043BC). The text of this work was inscribed on eleven excavated bamboo strips, now in the collection of Tsinghua University (Qinghua Daxue 清華大學).

Au Bak Ling's *Family Precepts* cover a range of topics and often relate closely to his two-part motto: 'Virtue Wisdom Courage Persistence' 德 智 勇 毅; Diligence Prudence Humility Sincerity 勤 慎 謙 誠. The precepts address personal behaviour, the manner in which to do business, and, perhaps most importantly, family. Family was of immense importance to Au Bak Ling. Among his words of advice were those advocating: leading by example, in order to gain the trust of others; choosing talented and loyal subordinates in order to achieve great accomplishments; showing gratitude and kindness, and allowing individuals to appreciate the favour they receive. He also quoted the words of the Ming dynasty scholar-official and neo-Confucianist philosopher Wang Yangming (1472-1529): 'If you understand contentment, you will always be satisfied; if you understand restraint, you will never be ashamed.' 王陽明「知足常足，終身不辱；知止常止，終身不恥。」 Importantly, he urged his descendants to have pride in upholding the honour of the family.

The Au collection of Chinese ceramics is remarkable in its quality and rarity: it was amassed by an even more remarkable man.

1

## A LONGQUAN CELADON MALLOW-FORM DISH
## 南宋 龍泉青釉葵口盤

SOUTHERN SONG DYNASTY (1127-1279)

The dish is finely potted with deep flared sides rising to an everted, hexa-lobed rim, and is covered overall in a luminous bluish-green glaze suffused with brown crackles, leaving the foot unglazed, revealing the greyish biscuit body.

6 ¼ in. (15.9 cm.) diam.

**HK$1,000,000-1,500,000**
*US$130,000-190,000*

PROVENANCE
Sold at Christie's London, 10 December 1990, lot 114A
Sold at Sotheby's New York, *Harmony of Form, Serenity of Color: A Private Collection of Song Ceramics*, 23 March 2011, lot 510

器呈六瓣花口，口微撇，折腰式，矮圈足。通體施粉青釉，釉色瑩潤有光澤，開褐色片。施釉至足際，足緣無釉，露出淺灰色澀胎。

來源
倫敦佳士得，1990年12月10日，拍品114A號
紐約蘇富比，《Harmony of Form, Serenity of Color: A Private Collection of Song Ceramics》，2011年3月23日，拍品510號

fig. 1 Collection of the National Palace Museum, Taipei
圖一 國立故宮博物院藏品

fig. 2 Collection of the Sichuan Museum
圖二 四川博物院藏品

The present dish is a beautiful and successful example made by the Longquan kilns located in Zhejiang during the Southern Song dynasty, in imitation of the contemporary Xiuneisi *Guan* wares, which were produced in Hangzhou exclusively for the Southern Song imperial court. A Xiuneisi *Guan* dish of similar form, bluish-green glaze, and wide russet crackles is in the National Palace Museum, Taipei, illustrated in *Catalogue of the Special Exhibition of Sung Dynasty Kuan Ware*, Taipei, 1989, no. 99 (**fig. 1**).

Southern Song Longquan mallow-form dishes are quite rare. Compare the present dish with a similar example without crackles in a Japanese private collection, illustrated in *Longquan Ware: Chinese Celadon Beloved of the Japanese*, Yamaguchi, 2012, no. 53; and one with narrow glaze crackles discovered at Simaqiao, Chengdu, illustrated in *Cerâmicas Celadon de Longquan*, Macau, 1998, pp. 112-113 (**fig. 2**).

本盤器形優美，釉色青翠，為南宋龍泉窯仿同期修內司官窯之佳作。清宮舊藏中有一件南宋修內司官釉葵口折腰盤，其足緣無釉，露出「鐵足」，盤底鐫刻乾隆皇帝「詠官窯葵花盤」，除此以外，無論盤口造型、釉色還是開片，皆與此盤極為相近，見《宋官窯特展》，台北，1989年，圖版99號（**圖一**）。

類似的南宋龍泉青釉葵口盤數量稀少。比較一件無開片之例子，載於《日本人の愛した中國陶磁龍泉窯青磁展》，山口縣，2012年，圖版53號；及四川成都市駟馬橋宋墓發現一件帶細開片之例，見《四川省博物館藏龍泉窯瓷器精品－龍泉青瓷》，1998年，頁112-113（**圖二**）。

(Two views)

2

## A RARE BLUE AND WHITE 'DRAGON' BOTTLE VASE, *YUHUCHUNPING*
## 元 青花龍紋玉壺春瓶

YUAN DYNASTY (1279-1368)

The vase is finely potted with fairly thin walls, the pear-shaped body is supported on a slightly splayed foot rising to a trumpet neck. The exterior is painted with a powerful striding three-clawed dragon among flames pursuing a flaming pearl. The foot is encircled by a stylised scroll band.

11 ¼ in. (28.5 cm.) high

**HK$500,000-800,000**
*US$65,000-100,000*

PROVENANCE
Sold at Sotheby's Hong Kong, 28 April 1998, lot 726
Sold at Christie's Hong Kong, 1 June 2011, lot 3805

*Yuhuchunping* decorated with a dragon pursuing a flaming pearl are relatively rare. Compare the current vase to a smaller example formerly in the Ataka collection and now in the Museum of Oriental Ceramics in Osaka, illustrated by Zhu Yuping in *Yuandai qinghua ci* (Yuan Blue and White Porcelain), Shanghai, 2000, p. 87, no. 3-45; and one formerly in the collections of Charles E. Russell, Mrs. Alfred Clark, The Meiyintang Collection and Ten Views Lingbi Collection, sold at Poly Beijing, 7 June 2021, lot 5044. A fragment of a *yuhuchunping* of this pattern was discovered near Chifeng, Inner Mongolia, and exhibited in *Empires Beyond the Great Wall: The Heritage of Genghis Khan*, Natural History Museum of Los Angeles County, 1993, p. 141, no. 91.

器作喇叭口，細長頸，斜肩，鼓腹下斂，圈足外撇。外壁繪三爪遊龍趕珠，足圈環卷草紋一周。

來源
香港蘇富比，1998年4月28日，拍品726號
香港佳士得，2011年6月1日，拍品3805號

以龍紋為飾的元代玉壺春極為罕見，比較安宅英一舊藏一例，現藏於日本大阪市立東洋陶磁美術館，見朱裕平著《元代青花瓷》，上海，2000年，87頁，圖版3–45號；一例先後為Charles E. Russell、Alfred Clark、玫茵堂以及十面靈璧遞藏，2021年6月7日於北京保利拍賣，拍品5044號；另比較一件玉壺春殘器，發現於內蒙古自治區赤峰市，曾於美國洛杉磯自然歷史博物館展出，見圖錄《Empires Beyond the Great Wall: The Heritage of Genghis Khan》，1993年，141頁，圖版91號。

3

## A RARE BLUE AND WHITE BARBED-RIM 'FLORAL' CUP STAND
## 明洪武 青花纏枝花卉紋菱口盞托

HONGWU PERIOD (1368-1398)

The cup stand is of lobed octa-foil form, the thick bracket-lobed sides raise to an everted barbed rim. The interior is moulded with a raised ring encircled by lotus petals,the centre medallion is painted with a peony spray surrounded by a scroll of six chrysanthemum and further eight lotus sprays in the cavetto, the rim is decorated with classic scroll and key fret border to the edge, the exterior is moulded with petal lappets defined in pencilled decoration.

7 ¾ in. (19.5 cm.) diam.

**HK$800,000-1,200,000**
*US$110,000-150,000*

PROVENANCE
Sold at Sotheby's Hong Kong, 27 October 1992, lot 31

盞托厚唇折沿，淺弧壁呈八瓣菱花形，矮圈足。器心凸起一圈，內繪折枝牡丹，外繪一匝纏枝菊紋，弧壁開瓣內繪折枝蓮紋，口沿飾卷草紋一圈。外壁繪蓮瓣紋一周。

來源
香港蘇富比，1992年10月27日，拍品31號

Imperial porcelains from the Hongwu period were painted in either blue-and-white or copper-red. According to Lu Minghua in *Mingdai guanyao ciqi*, Shanghai, 2007, p. 8, most of the heirloom pieces are copper-red decorated, and underglaze blue wares are much rarer.

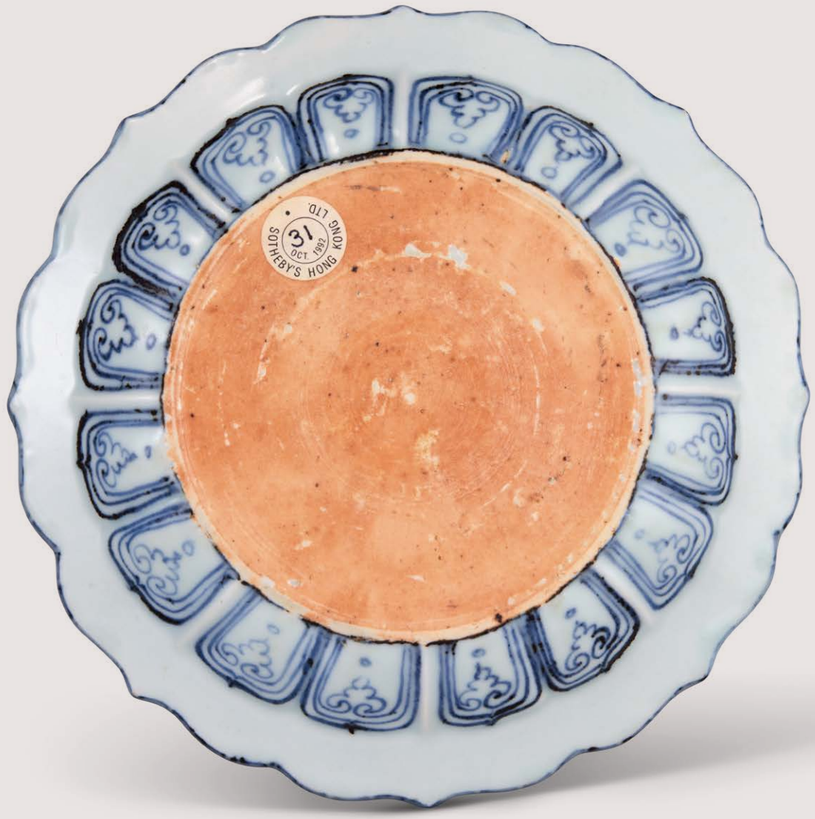
Compare to a similar cupstand formerly in the E.T Chow, Matthias Komor, Myron S. Falk and Meiyintang Collections, illustrated by Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 4, London, 1994-2010, no. 1627; and another included in the *Exhibition of Ancient Chinese Ceramics, From the Collection of the Kau Chi Society of Chinese Art*, The Chinese University of Hong Kong, 1981, cat. no. 61.

While a number of cup stands dated to the Hongwu period are recorded, heirloom matching cups are virtually unknown. However, a Hongwu period blue and white cup discovered from the waste heaps of the Ming imperial kilns, decorated with peony and chrysanthemum scrolls to the interior, together with a matching cup stand, is illustrated in *Imperial Porcelains from the Reigns of Hongwu and Yongle in the Ming Dynasty*, Beijing, 2015, no. 31.

洪武官窯瓷器同一器型常見青花及釉裏紅兩個版本，然而，據陸明華於上海博物館藏品研究大系《明代官窯瓷器》，上海，2007年，8頁中所稱，目前傳世品中最多的是釉裏紅，而青花器則較少。

一相似例先後為仇炎之、Matthias Komor、Myron S. Falk及玫茵堂遞藏，見康蕊君著《玫茵堂中國陶瓷》，倫敦，2010年，圖版1627號；另一例曾於香港中文大學文物館展出，見《求知雅集珍藏中國古陶瓷展》，香港，1981年，61頁。

與洪武盞托相配之盞似未見傳世例。可比較唯一一件出土例，內壁繪纏枝菊紋及蓮紋，見《明代洪武永樂御窯瓷器：景德鎮御窯遺址出土與故宮博物院藏傳世瓷器對比》，北京，2015年，圖版31號。



5

# A FINE AND VERY RARE BLUE AND WHITE PEAR-SHAPED BOTTLE VASE, *YUHUCHUNPING*
# 明永樂 青花四季花卉紋玉壺春瓶

YONGLE PERIOD (1403-1425)

The vase is finely potted with a pear-shaped body gently tapering to an everted rim and supported on a slightly splayed foot, boldly painted on the exterior in cobalt of sapphire blue tone with a broad band containing an undulating vine growing peony, gardenia, chrysanthemum and camellia blooms, buds and leaves, above a band of overlapping *ruyi* heads around the base, below borders enclosing foliate scroll, key fret and trefoils on the waisted neck.

10 in. (25.5 cm.) high.

**HK$18,000,000-25,000,000**
*US$2,400,000-3,200,000*

PROVENANCE
Sold at Christie's London, 10 December 1990, lot 167 (illustrated on the front cover)

EXHIBITED
Royal Academy of Arts, *100 Masterpieces from the Au Bak Ling Collection*, London, 1998, no. 42

撇口，細頸，圓垂腹，圈足。通體繪五組青花紋飾，以雙線相隔。頸飾如意及回紋一匝；肩繪卷枝紋；腹繪纏枝牡丹、梔子、菊花及山茶；近足處腹底飾疊瓣如意紋。青花呈色濃艷，有暈散及點點銀黑色結晶斑，通體內外罩透明釉，微泛青綠色。

來源
倫敦佳士得，1990年12月10日，拍品167號（封面）

展覽
英國皇家藝術學院，《區百齡珍藏百件名瓷展覽》，倫敦，1998年，42號

# An Elegant and Very Rare Yongle Pear-shaped Vase
# 雅逸珍稀：明永樂 青花玉壺春瓶

Rosemary Scott, *Independent Scholar*
蘇玫瑰，獨立學者

This Yongle pear-shaped vase, *yuhuchunping*, exemplifies the height of elegance achieved by a form that came to prominence in porcelain during the Yuan dynasty, underwent some proportional changes in the first Ming dynasty reign of the Hongwu emperor, and then, in the Yongle reign, developed its classic shape. Having achieved an ideal profile, vases of this type also benefited from highly refined white body material, and rich cobalt blue used for their decoration. In this decoration, the early 15th century ceramic artists enjoyed a greater range of motifs – particularly those of botanical origin - which they brought to visual prominence through a reduction in the size and number of subsidiary decorative bands.

It is noteworthy that relatively few Yongle pear-shaped vases have survived. Indeed, fewer pear-shaped vases than pear-shaped ewers seem to have been preserved into the present day. The majority of published Yongle pear-shaped vases bear floral designs in their major decorative band, but the bold scroll encircling the current vase is a rare example of a mixed floral scroll with four major flowers. These are peony, gardenia, chrysanthemum, and camellia – probably intended to represent the 'flowers of the four seasons'. Peony would represent spring, gardenia would represent summer, chrysanthemum would represent autumn, and camellia would represent winter. It is more common for lotus to represent summer, but on 15th century blue and white porcelains, gardenias were occasionally substituted, as on the interior of a Yongle dragon bowl excavated at Dongmentou, Zhushan, in 1994 (illustrated by the Chang Foundation in, *Imperial Hongwu and Yongle Porcelain excavated at Jingdezhen*, Taipei, 1996, pp. 212-3, no. 75).

此明永樂玉壺春瓶形態優雅，盡展元朝瓷藝興起之造型風采，於洪武年間器形上略為改變，至永樂年間方成經典之姿。器形臻善後，玉壺春瓶遂選上佳白瓷料，以濃艷青花繪飾，彰顯非凡氣質。十五世紀初，陶瓷匠人於玉壺春瓶施繪多樣紋飾，尤喜取材植物花樣，巧妙精簡周邊紋飾範圍及數量，使主紋飾更顯醒目，愈見雅致。

永樂玉壺春瓶傳世甚稀，珍罕程度超乎執壺，實堪稱珍寶。所知永樂玉壺春瓶多以花卉為飾，然此拍品瓶腹所繪四季花卉之纏枝花卉紋乃屬罕見，所繪牡丹、梔子、菊花與山茶，分別象徵四季之花，牡丹映春光，梔子迎夏日，菊花沐秋涼，山茶綻冬寒。蓮花素為夏日象徵，惟十五世紀青花瓷，偶以梔子花代之，1994年出土於珠山東門頭之永樂龍紋盌內壁即為一例，詳見鴻禧美術館出版《景德鎮出土明初官窯瓷器》，台北，1996年，頁212-3，圖版75。

當時梔子花常見於瓷器上。四季花卉不僅於玉壺春瓶等瓷器上頻現，亦於瓷器盤心豐滿繪飾，如1984年珠山宣德御窯出土之黃地盤（參見鴻禧美術館《景德鎮出土明初官窯瓷器》，1998年，頁89，圖版88），或作為豐富折枝花卉紋一部分，如一件清宮御藏永樂大盤，現藏北京故宮博物院（參見故宮博物院藏文物珍品全集《青花釉裏紅，上》，香港，2000年，頁57，圖版54），或作為延展纏枝花卉一部分，如1994年珠山東門頭出土一件大盤口沿（參見鴻禧美術館《景德鎮出土明初官窯瓷器》，出處同上，頁152-3，圖版44）。梔子花於宋畫元雕漆頗見，明初瓷器上盛行之，或因當時貴婦人喜以此花簪髮，非但賞心悅目，且芳香撲鼻，增添幾分雅致。

At this time, gardenias appear quite often on porcelain. In addition to their inclusion in the 'flowers of the four seasons' on vessels such as the current vase, they were painted in large scale in the centre of dishes, like the example with yellow enamelled ground excavated at the Xuande imperial kilns at Zhushan in 1984 (illustrated by the Chang Foundation in *Xuande Imperial Porcelain excavated at Jingdezhen*, Taipei, 1998, p. 89, no. 88), or as one of several accurately depicted floral sprays, seen on a large Yongle dish from the Qing court collection, now preserved in the Palace Museum, Beijing (illustrated in *The Complete Collection of Treasures of the Palace Museum – 34 – Blue and White Porcelain with Underglaze Red (I)*, Hong Kong, 2000, p. 57, no.54), or as part of an extended mixed floral scroll, such as that painted around the cavetto of another large dish, excavated at Dongmentou, Zhushan, in 1994 (illustrated by the Chang Foundation, *Imperial Hongwu and Yongle Porcelain excavated at Jingdezhen*, *op. cit.*, pp. 152-3, no. 44). While gardenias appear in Song dynasty paintings and on Yuan dynasty carved lacquer, their popularity on early Ming dynasty porcelain is probably associated with the predilection of ladies for wearing these flowers in their hair – not only because of their delicate beauty, but for their exquisite fragrance.

While a few, rather crowded, mixed floral scrolls can be seen on Hongwu period blue and white dishes excavated at Zhushan, Jingdezhen, in 1994 (see Chang Foundation, *Imperial Hongwu and Yongle Porcelain excavated at Jingdezhen*, *op. cit.*, pp. 102-5 and 108-9, nos. 19, 20 and 22, respectively), it was in the Yongle reign that these mixed (or composite) floral scrolls came to prominence, opening out in a way that allowed the individual flowers to be appreciated – as on the current vase. As already noted, it was also in the Yongle reign that ceramic artists at Jingdezhen expanded their botanical repertoire to include a much greater range of flowers and fruit. This was accompanied by a greater naturalism in the rendering of these botanical themes. This naturalism would have been inspired not only by paintings on silk and paper, but also by the detailed woodblock illustrations in publications such as *materia medica* – pharmaceutical literature dealing with plants for their medicinal properties. Although studies of plants were already quite advanced in the Han dynasty, it was not until the Song and Jin dynasties that extensive illustrated publications on the subject of plants were produced. One of the most important of these was the *Chongxiu Zhenghe Jingshi Zhenglei Beiyong Bencao* 重修政和經史證類備用本草 (New Revision of the Classified and Consolidated Armamentarium Pharmacopoeia of the Zhenghe Reign) by 唐慎微 Tang Shenwei (1056-1093) and 寇宗奭 Kou Zongshi (fl. 1077), revised by 張存惠 Zhang Cunhui, and published in 1249. Thenceforth, there was much interest in the study of this subject, and both new and revised illustrated publications were produced during the Ming dynasty.

景德鎮珠山1994年出土洪武青花盤，已可見少數纏枝花卉紋飾（參見鴻禧美術館《景德鎮出土明初官窯瓷器》，出處同上，頁102-5及108-9，圖版19、20與22），然至永樂年間，纏枝花卉紋始更為盛行，花卉各展風姿，如本瓶可見一斑。正如前述，永樂年間景德鎮的陶瓷匠工廣拓植物題材，融入更多花卉水果種類，且植物主題愈發自然呈現。此種自然主義風格，不僅受絲綢、紙繪啟發，亦得如《本草綱目》等醫藥文獻木版插圖之精髓。雖漢代植物研究已甚精進，然植物題材相關廣泛之插圖出版，實至宋金時期方始盛行，其中唐慎微（1056-1093）編撰、寇宗奭（活躍於1077年）衍義之《重修政和經史證類備用本草》尤為重要，後由張存惠修訂，於1249年出版。自此，研習此學備受矚目，至明朝時期，多部新編及修訂圖解書籍問世。

本拍品周邊紋飾亦甚具趣味，腹底疊瓣如意紋一圈，取代常見芭蕉葉。主要「四季」花卉紋上，精緻卷草紋作為對比襯托，上層則飾以回紋。口沿下紋飾雖罕見，然視覺效果極佳，飾如意雲頭紋，點綴細小花卉紋。這些周邊紋飾與主要「四季」花卉紋形成互補對比，相映成趣。

一件器型紋飾均與本拍品相似瓶子，藏於台北國立故宮博物院，載於《故宮藏瓷一明青花瓷（一）》，香港，1963年，圖版1（**圖一**），及劉良佑著《中國歷代陶瓷鑒賞4明官窯》，台北，

fig. 1 Collection of the National Palace Museum, Taipei
圖一 國立故宮博物院藏品

The minor bands on the current vase are also of interest. In place of the more common plantain leaves, the current vase has a band of overlapping *ruyi* heads around the lower part of the body. Above the major 'four seasons' scroll, is a contrasting, elaborate, knobbed scroll, above which is a band of squared spirals. The decorative band under the mouth rim is also relatively unusual, but visually effective. It comprises a standing cloud collar, which is embellished with tiny floral motifs. All these minor bands provide a complementary contrast to the main 'four seasons' scroll, and to each other.

A Yongle vase of the same shape and decoration as the current vessel is in the collection of the National Palace Museum, Taipei - illustrated in *Porcelain of the National Palace Museum: Blue-and-White Ware of the Ming Dynasty, Book I*, Hong Kong, 1963, plate 1, and by Liu Liang-yu in *A Survey of Chinese Ceramics 4 Ming Official Wares*, Taipei, 1991, p. 55, left-hand image. A Yongle vase also with identical decorative scheme to the current vase, but fractionally taller, is in the collection of the Shanghai Museum, and is illustrated by 陸明華 Lu Minghua in 明代官窯瓷器 上海博館藏品研究大系 *Mingdai guanyao ciqi – Shanghai bowuguan cangpin yanjiu daxi*, Shanghai, 2007, pp. 91-3, no. 3-13. Another pear-shaped vase with the same decorative scheme, from the Qing court collection, is preserved in the collection of the Palace Museum, Beijing, and illustrated in *The Complete Collection of Treasures of the Palace Museum – 34 – Blue and White Porcelain with Underglaze Red (I)*, Hong Kong, 2000, p. 89, no. 86, where it is attributed to the Xuande reign, and the floral scroll is incorrectly described (**fig. 1**).

Interestingly, Yongle vases of this form and decoration not only found favour with the members of the Chinese court, but also the court of Shah 'Abbās (1588-1629), also known as 'Abbās the Great, who was the fifth Safavid shah of Iran. Two Yongle pear-shaped vases, of approximately similar size, and bearing the same decoration as the current vase, are in the collection bequeathed to the Ardebil Shrine by Shah 'Abbās in 1611, and now preserved in the Museum of Islamic Era, Tehran. Two of the vases were so highly prized that they was inscribed with the mark of Shah 'Abbās (see John A Pope, *Chinese Porcelains from the Ardebil Shrine*, London, reprinted 1981 edition, pl. 53, no. 29.448 and 29.450, and T. Misugi, *Chinese Porcelain Collections in the Near East: Topkapi and Ardebil*, vol. III, p. 150, no. 73), while another, slightly larger vase from the Ardebil Shrine bequest, although broken at the neck, was carefully and expensively repaired with a turquoise inlaid mount (see Pope, *op. cit.*, pl. 53, text, and Misugi *op. cit.*, p. 151, no. 74 (**fig. 2**), where the decoration is incorrectly described, and Yusen Yu, 'Gifts from the Ming court to the Islamic world', *Transactions of the Oriental Ceramic Society*, vol. 87, London, 2024, pp. 118-9, where a detail showing the mount is illustrated).

fig. 2 The image originally appeared in *Chinese Porcelain Collections in the Near East: Topkapi and Ardebil*, vol. III (1982), p. 151. Copyrights © 1982 by Hong Kong University Press. Reprinted by permission of Hong Kong University Press.
圖二 本圖見於T. Misugi著《近東所藏中國瓷器：托卡比王宮及亞達畢爾廟》，卷三，頁151，圖版74，香港大學出版社，1982年版。本次重印經香港大學出版社許可。

1991年，頁55，左邊圖版。一件相似紋飾但瓶身略高之永樂瓶例，藏於上海博物館，圖錄於陸明華《明代官窯瓷器：上海博物館藏品研究大系》中（上海，2007年，頁91-3，圖版3-13）。北京故宮博物院藏一件清宮御藏玉壺春瓶，紋飾風格同此瓶，定年為宣德，詳見故宮博物院藏文物珍品全集《青花釉裏紅（上）》，香港，2000年，頁89，圖版86，然其花卉描述有誤。

有趣者，此形態、紋飾之永樂瓶，不僅為中國宮廷所青睞，亦為伊朗薩法維王朝第五任君主「阿拔斯一世」（1588-1629）鍾愛。兩件永樂玉壺春瓶尺寸與本拍品相若，紋飾亦類似，於1611年由阿拔斯一世贈予亞達畢爾廟，現藏德黑蘭伊斯蘭藝術博物館。兩件花瓶備受珍視，甚至刻有阿拔斯一世印記，詳見John A Pope所著《Chinese Porcelains from the Ardebil Shrine》（亞達畢爾廟之中國瓷器），倫敦，1981年再版，圖版53，編號29.448及29.450，以及T. Misugi所撰《近東所藏中國瓷器：托卡比王宮及亞達畢爾廟》，卷三，頁150，圖版73）；亞達畢爾廟另藏一件略大花瓶，器頸雖有損，但經過昂貴細緻綠松石鑲嵌修復（詳見Pope，出處同上，圖版53文字，以及Misugi，出處同上，頁151，圖版74（**圖二**），紋飾描述有誤；亦參見俞雨森《Gifts from the Ming court to the Islamic world》（明朝宮廷餽贈伊斯蘭世界的禮物）展示修復細節，《東方陶瓷學會會刊》，87卷，倫敦，2024年，頁118-9。

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## AN INCISED GREEN-ENAMELLED 'DRAGON' DISH
## 明正德 白地綠彩刻龍紋盤 雙圈六字楷書款

ZHENGDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1506-1521)

The dish is decorated with a five-clawed dragon among clouds and flames to the interior, the eyes, mouth, horns and scales incised in the biscuit, and covered with a bright leaf-green enamel, and two further green striding dragons on the exterior, reserved against an incised ground of waves crashing against rocks under a transparent glaze.

7 in. (17.5 cm.) diam.

**HK$600,000-800,000**
*US$78,000-100,000*

PROVENANCE
Sold at Sotheby's Hong Kong, 22 May 1986, lot 214

盤侈口，淺弧腹，矮圈足。盤心刻繪一綠彩五爪雲龍紋，外壁另刻繪一對綠龍，隙地淺劃山石波濤為背景，刻劃生動有力。

來源
香港蘇富比，1986年5月22日，拍品214號

fig. 1 Collection of the National Palace Museum, Taipei
圖一 國立故宮博物館藏品

fig. 2 Collection of the Palace Museum, Beijing
圖二 北京故宮博物院藏品

Green-dragon dishes of this design are based on Zhengtong-Tianshun period prototypes. Compare to two incised green enamel 'dragon' dishes from the Zhengtong-Tianshun period, discovered at the Jingdezhen Imperial kiln site, illustrated in *Lustre Revealed: Jingdezhen Porcelain Wares in Mid Fifteenth Century China*, Shanghai, 2019, nos. 161-162. Compare also a Chenghua marked bowl decorated with green dragons enamelled over biscuit silhouettes, illustrated in *Catalogue of the Special Exhibition of Ch'eng-hua Porcelain Ware*, National Palace Museum, Taipei, 2003, cat. no. 110 (**fig. 1**).

It is very rare to find Zhengde green dragon dishes in this small size, as extent examples exceed 17.5 cm. in diameter. Compare to a larger dish in the Qing court collection (19.9 cm.), illustrated in The Complete Collection of Treasures of the Palace Museum, *Miscellaneous Enamelled Porcelains Plain Tricoloured Porcelains*, Shanghai, 2009, no. 71 (**fig. 2**); another Zhengde dish (18 cm.) in the British Museum Collection, illustrated by Jessica Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, no. 8:34; and a further example of similar size in the Shanghai Museum Collection (17.5 cm.), illustrated by Lu Minghua, *Shanghai bowuguan cangpin yanjiu daxi, Mingdai guanyao ciqi*, Shanghai, 2007, no. 1-44.

此類綠彩龍紋盤原型似始於正統、天順時期。參考發現於明代景德鎮御器廠遺址的正統–天順時期綠彩暗刻海水龍紋盤兩件，見《灼爍重現：15世紀中期景德鎮瓷器特展》，上海，2019年，圖版161，162號。另比較台北故宮博物院藏一成化綠彩劃龍紋大盌，《成化瓷器特展圖錄》，台北，2003年，圖版110號（**圖一**）。

正德類似例常見直徑大於18公分者，如本拍品尺寸較小者則較為罕見。比較清宮舊藏一較大例（19.9公分），見故宮博物院藏文物珍品大系，《雜釉彩．素三彩》，上海，2009年，圖版71號（**圖二**）；大英博物館藏一較大例（18公分），見Jessica Harrison–Hall著《Ming Ceramics in the British Museum》，倫敦，2001年，圖版8:34號；另比較上海博物館藏一尺寸相若例（17.5公分），見陸明華著《上海博物館藏品研究大系：明代官窰瓷器》，上海，2007年，圖版1–44號。

(Two views)

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# A RARE BLUE AND WHITE 'DRAGON' DISH
# 明正德 青花內朵雲外雙龍趕珠紋盤 雙圈六字楷書款

ZHENGDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1506-1521)

The dish is potted with rounded sides and flared rim supported on a short foot, painted in varying deep blue tones with three clouds in the central medallion and a classic-scroll at the rim, the exterior is decorated with two five-clawed dragons in pursuit of flaming pearls among clouds.

7 in. (17.5 cm.) diam.

**HK$1,500,000-2,500,000**
*US$200,000-320,000*

PROVENANCE
Marchant, London, 12 June 1988

盤撇口，淺弧壁，矮圈足，盤心雙圈內繪三朵飄帶雲頭紋，弧壁素白，口沿下飾勾雲紋一周，外壁繪兩條五爪龍，奔行祥雲火珠之間。

來源
Marchant，倫敦，1988年6月12日

(Two views)

fig. 1 Collection of the National Palace Museum, Taipei
圖一 國立故宮博物院藏品

The inspiration of this design is based on the rare 14th century prototypes, see a similarly decorated Hongwu period blue and white dish from the Palace Museum collection, Beijing, illustrated by Geng Baochang in *Mingqing ciqi jianding*, Hong Kong, 1993, col. pl. 3.

Compare to a similar Zhengde-marked dish in the National Palace Museum, Taipei, illustrated in *Porcelain of the National Palace Museum: Blue-and-White Ware of the Ming Dynasty*, volume IV, Hong Kong, 1963, no. 11 (**fig. 1**); and one formerly in the J.M. Hu Family collection, sold at Sotheby's Hong Kong, 8 April 2011, lot 3200.

如本拍品盤心飾品字雲形紋，外壁繪雙龍趕珠之樣式源自十四世紀，比較北京故宮博物院藏洪武青花雲龍紋盤，見耿寶昌著《明清瓷器鑒定》，香港，1993年，彩色圖版3號。

正德款相似例比較台北故宮博物院藏一件，見《故宮藏瓷：明青花瓷》，第4冊，香港，11號（**圖一**）；另比較胡惠春舊藏一例，於香港蘇富比拍賣，2011年4月8日，拍品3200號。

8

# A RARE COPPER-RED-DECORATED AND ENAMELLED WATER POT
# 清康熙 釉裏紅加彩月季紋蘋果尊 三行六字楷書款

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

The water pot is well-proportioned with a globular body rising to a short waisted neck and a flared rim, elegantly decorated in underglazed copper-red and overglazed green, black and iron-red enamels with two blossoming rose branches and two further branches bearing buds rising from the base.

3 ½ in. (8.8 cm.) high.

**HK$2,000,000-3,000,000**
*US$260,000-390,000*

PROVENANCE
Hugh Moss, by repute

此尊呈蘋果形，小唇口外撇，短頸，肩腹圓潤。器身大部份留白，僅在腹底以釉裏紅繪兩組月季，綴以礬紅萼片，配簡潔黑枝綠葉。

來源
Hugh Moss(傳)

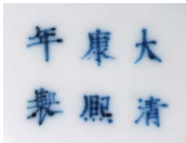


fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品

When the Kangxi Emperor came to the throne he immediately began to show an interest in the production of imperial porcelain. Even before he dispatched a commission to report on the state of the imperial kilns and subsequently to rebuild them, the imperial potters were encouraged to experiment, improve and rediscover, even as early as the 1670s, painting on porcelain in underglaze copper-red.

Firing underglaze copper-red is very difficult, requiring the precise control of heat, kiln atmosphere and air circulation in the kiln, as well as the careful preparation of the copper pigment, and had hardly been used since the Xuande period. The present water pot displays the level of skill in the well-executed pencilled lines, shading of the flowers, and bright raspberry tone of copper-red.

A number of water pots of this design are recorded but they are generally of slightly different proportions, of more elongated form, with a shorter neck, and lacking the iron-red enamel. The current Au Bak Ling Collection example compares well to a similar water pot in the Palace Museum Collection, Beijing, illustrated in *Kangxi, Yongzheng, Qianlong. Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 41, no. 24 (**fig. 1**); one in the Shanghai Museum Collection, illustrated in *Chugoku toji zenshu*, vol. 21, Kyoto, 1981, no. 84; and one in the Asian Art Museum of San Francisco, illustrated by He Li, in *Chinese Ceramics*, London, 1996, no. 579.

明初釉裏紅繪飾技術臻近成熟，然因其極難掌控，自宣德後精品幾近絕跡。康熙朝景德鎮御窯再度燒造銅紅釉器，御窯陶匠完美掌握燒造技術。如本拍品，線條清晰細膩，釉色呈現明暗對比， 點綴以釉上黑彩及綠彩，使得整體精巧靈動，雅緻非凡。

傳世的此種康熙水丞見於世界各地收藏中，構圖設色近似，惟器形比例與此件略有異同，其多作圓腹，頸更短些，且罕有加施礬紅。比較北京故宮博物院藏一件，見葉佩蘭著《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，41頁，圖版24號（圖一）；上海博物館藏一例，見《中國陶瓷全集》，第21冊，京都，1981年，圖版8；三藩市亞洲藝術博物館一例，見何利著《Chinese Ceramics》，倫敦，1996年，圖版579。

9

# A RARE *FAMILLE VERTE* 'MANDARIN DUCKS AND LOTUS POND' BOWL
# 清康熙 五彩蓮塘鴛鴦圖盌

KANGXI PERIOD (1662-1722)

The bowl is potted with deep rounded sides, finely decorated on the exterior with a continuous scene of two mandarin ducks swimming in a pond amidst lotus and reeds, below other smaller birds, the foot encircled by an iron-red scroll.

7 in. (17.5 cm.) diam.

**HK$800,000-1,200,000**
*US$110,000-150,000*

PROVENANCE
T.Y. King, Hong Kong
Bluett & Sons, London, acquired in 1966
Derek Ide, London, acquired in 1966
Bluett & Sons, London
F.W.A. (Fredrick) Knight, acquired in 1970
Bluett & Sons, London
Hugh Moss, acquired in 1976

廣腹，弧壁直口，高圈足，外繪礬紅卷草紋一圈，盌內施素白釉，外壁五彩繪通景秋塘殘荷、蘆葦鴛鴦之景。整體設色精妙，景物空間層次分明，頗具斜陽秋暮荷塘之詩意。

來源
T.Y. King，香港
Bluett & Sons，倫敦，1966年
Derek Ide，倫敦，1966年
Bluett & Sons，倫敦
F.W.A. (Fredrick) Knight，1970年
Bluett & Sons，倫敦
莫士撝，1976年

fig. 1 Collection of the National Palace Museum, Taipei
圖一 國立故宮博物院藏品

fig. 2 Collection of the Shanghai Museum
圖二 上海博物館藏品

Mandarin ducks within a lotus pond has been a popular decorative motif since the Song Dynasty, and been widely used throughout Yuan to Qing dynasties because of its auspicious meaning. The decoration on the current bowl is extremely fine and painterly, reminiscent of Song dynasty bird and flower paintings, such as the album leaf painting by Hui Chong, 'Pair of Mandarin Ducks on an Autumn Bank', see *Illustrated Catalog of Painting and Calligraphy in the National Palace Museum*, vol.28, Taipei, 1998, pp. 372-377 (**fig. 1**).

Compare to a closely related example from the H.B. Harris Bequest, in the Victoria and Albert Museum, London, illustrated by Rose Kerr in *Chinese Ceramics: Porcelain of the Qing Dynasty 1644-1911*, London, 1986, p. 15; one of similar pattern in the Shanghai Museum Collection, but with an apocryphal Chenghua Mark, illustrated in *Kangxi Porcelain Wares from the Shanghai Museum Collection*, Hong Kong, 1998, no. 102 (**fig. 2**); and a further example sold at *Marchant-Fifty Qing Imperial Porcelains*, Sotheby's Hong Kong, 10 July 2020, lot 3133.

本拍品上之紋飾不同於常見的鴛鴦蓮池紋，極具詩情畫意，好似宋代「九詩僧」惠崇所作《秋浦雙鴛》一般，見《故宮書畫圖錄》，第28冊，台北，1998年，頁372–377（**圖一**）。

相似紋飾的康熙五彩盌見維多利亞與艾伯特博物館藏一例，見Rose Kerr著《Chinese Ceramics: Porcelain of the Qing Dynasty 1644–1911》，倫敦，1986年，15頁；上海博物館藏一例，器型略有不同，底書成化寄託款，見《上海博物館藏康熙瓷圖錄》，香港，1998年，102號（**圖二**）；以及馬錢特舊藏一例，2020年7月10日於香港蘇富比拍賣，拍品3133號。

10

# A *FAMILLE VERTE* 'DRAGON AND PHOENIX' DISH
# 清康熙 五彩龍鳳呈祥紋盤 雙圈六字楷書款

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

The dish is sturdily potted with shallow curved sides rising from a short tapered foot, well painted on the interior in underglaze-blue and enamelled in vibrant tones of green, iron-red, yellow and aubergine, with a pair of five-clawed dragons and a pair of phoenixes arranged around a central peony blossom amidst other scattered flowers and buds borne on leafy stems. The inner and outer sides have similar designs of striding dragons and phoenix in flight amidst further blossoms and foliage, all within double-line borders.

9 ⅞ in. (25.1 cm.) diam.

**HK$1,200,000-1,800,000**
*US$160,000-230,000*

PROVENANCE
A Japanese Private Collection
Sold at Christie's Hong Kong, 28 November 2006, lot 1533
The Property of an Important American Private Collector, sold at Christie's Hong Kong, 1 December 2010, lot 3048

EXHIBITED
S. Marchant & Son, *Recent Acquisitions*, London, 2003, catalogue no. 5

盤廣口，弧壁，圈足。通體繪五彩紋飾，盤心青花雙圈內繪兩組龍鳳穿梭於各色牡丹花中，內、外壁飾各飾龍鳳一雙。整體構圖疏密得當，設色明快艷麗，畫意祥瑞。

來源
日本私人珍藏
香港佳士得，2006年11月28日，拍品1533號
美國私人珍藏，香港佳士得，2010年12月1日，拍品3048號

展覽
S. Marchant & Son，《Recent Acquisitions》，倫敦，2003年，圖錄5號

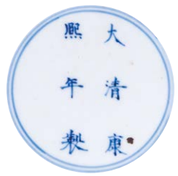


fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品

The design of this dish is inspired by Wanli period *wucai* dishes. Compare to a Wanli mark and period dish with dragons on a floral scroll ground in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum - 38 - Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, no. 50.

Kangxi-marked dishes of this design include one illustrated by John Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, no. 192 (32.7 cm.); one illustrated in *The Complete Collection of Treasures of the Palace Museum, vol. 38: Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, no. 133 (32.4 cm.) (**fig. 1**); one from the Chang Foundation, Taipei, illustrated in *Selected Chinese Ceramics from Han to Qing Dynasties*, Taipei, 1990, no. 122 (32 cm.); and another illustrated in *The Tsui Museum of Art: Chinese Ceramics IV · Qing Dynasty*, Hong Kong, 1991, no. 98 (32.5 cm.), where Yang Boda mentions in his introduction to the collection that the dish is an excellent example of Imperial *wucai* ware, p. 61.

五彩龍鳳紋盤始見於萬曆，比較北京故宮博物院藏一例，見《故宮博物院文物珍品全集．五彩．鬥彩》，第38冊，香港，1999年，圖版50號。

此類康熙五彩盤見於世界各大公私珍藏，參考英國維多利亞與艾伯特博物館藏一例，見《Far Eastern Ceramics in the Victoria and Albert Museum》，倫敦，1980年，圖版192（32.7公分）；北京故宮博物院一件，見《故宮博物院文物珍品全集．五彩．鬥彩》，第38冊，香港，1999年，圖版133（32.4公分）（**圖一**）；台北鴻禧美術館一件，見《中國歷代陶瓷選集》，台北，1990年，圖版122（32公分）；徐氏藝術館一例，見《徐氏藝術館: 陶瓷IV．清代》，香港，1991年，圖版98（32.5公分）。楊伯達先生於上述書61頁的前言中提到，此器為典型的御用器。

11

# A *DOUCAI* 'MYTHICAL ANIMAL' JAR
# 清雍正 鬥彩海水異獸紋「天」字罐

YONGZHENG PERIOD (1723-1735)

The ovoid jar is decorated on the exterior with four mythical animals, two picked out in yellow enamel, the other two in iron-red enamel, galloping among pale green clouds over darker green rolling waves with reserved white crests, all finely outlined in underglaze-blue and enclosed between underglaze-blue lotus lappets. The base is inscribed with a *tian* (heaven) character mark.

4 ⅛ in. (10.3 cm.) high

**HK$1,000,000-2,000,000**
*US$130,000-260,000*

PROVENANCE
J.T. Tai Collection
*Important Chinese Ceramics sold for the benefit of the J.T. Tai Foundation*, sold at Sotheby's Hong Kong, 21 May 1985, lot 23

罐直口，短頸，豐肩，肩下漸收。通體鬥彩裝飾，腹部繪四隻海獸，二黃二紅，長鬃卷尾鱗身，騰行綠彩祥雲海浪之上。罐肩和足沿上各繪一周青花蓮瓣紋，底部書一青花「天」字。

來源
戴潤齋珍藏
《Important Chinese Ceramics Sold for the benefit of the J.T. Tai Foundation》，香港蘇富比，1985年5月21日，拍品23號

fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品

fig. 2 Collection of the Palace Museum, Beijing
圖二 北京故宮博物院藏品

The design of this jar is inspired by the Chenghua period prototype. Compare to a Chenghua period jar in the Qing court collection, illustrated in The Complete Collection of Treasures of the Palace Museum, *Wucai Doucai*, Hong Kong, 1999, no. 163 (**fig. 1**). Compare also to two similar Yongzheng period *doucai* jars, one in the Qing court collection, illustrated in *ibid.* no. 233 (**fig. 2**), the other sold at Christie's Hong Kong, 30 May 2024, lot 2887.

此罐之造形與紋樣皆仿照著名的成化鬥彩天字罐，參考清宮舊藏一成化例，見故宮博物院藏文物珍品全集《五彩鬥彩》，香港，1999年，163號（**圖一**）。比較兩件雍正鬥彩海水異獸紋罐：清宮舊藏一件，見同書233號（**圖二**）；另一香港佳士得拍賣例，2024年5月30日，拍品2887號。

12

# A RARE PINK-ENAMELLED TEA BOWL
# 清雍正 胭脂紅釉茶圓 單圈六字楷書款

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A CIRCLE AND OF THE PERIOD (1723-1735)

The tea bowl is finely and thinly potted of demi-hemispherical form supported on a tapered foot, covered with a fine intense rose-pink enamel of even colour in contrast to the white interior.

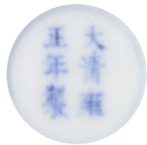
3 ¾ in. (9.3 cm.) diam.

**HK$1,200,000-2,000,000**
*US$160,000-260,000*

PROVENANCE
Sold at Sotheby's Hong Kong, 16 May 1977, lot 155

敞口，弧腹漸收，下承圈足，內施素白釉，外壁施胭脂紅釉。造型玲瓏俊秀，胎體瑩薄，釉色嬌麗。

來源
香港蘇富比，1977年5月16日，拍品155號



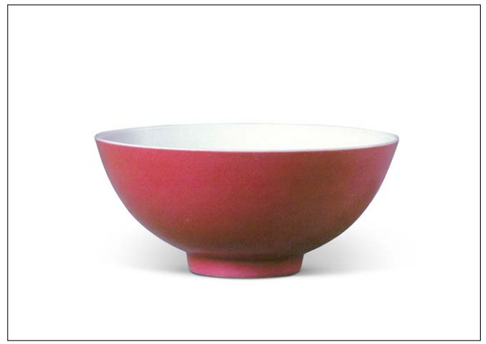


fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品

Ruby-red enamel was originally developed in Europe, and can be seen on wares produced at Meissen and Sèvres, but Chinese craftsmen were able to make significant improvements: through the use of ground ruby glass, as well as reducing the proportion of colloidal gold and the amount of tin in the mixture, they created a more stable and even product which surpassed the European versions of this enamel.

Compare to a similar tea bowl in the Palace Museum, Beijing, illustrated in *Kangxi, Yongzheng, Qianlong: Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 303, no. 132 (**fig. 1**); a pair in the Capital Museum, Beijing, illustrated in *Selection of porcelain collected in the Capital Museum*, Beijing, 1991, no. 147; and one formerly in the Meiyintang Collection, however, decorated with fruits on the interior, sold at Guardian Beijing, 27 June 2022, lot 2815.

胭脂紅，又稱金紅、玫瑰紅或胭脂水，是一種以微量金為呈色劑，低溫焙燒而成的淡粉紅色的名貴釉種。其創燒於康熙末年，雍正、乾隆、嘉慶等朝均有燒製，然屬雍正時期質量最精。

比較北京故宮博物院藏一件相似的茶圓，見葉佩蘭著《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，303頁，圖版132號（**圖一**）；首都博物館藏一對，見《首都博物館藏瓷選》，北京，1991年，圖版147號；玫茵堂舊藏一例，然內壁飾以瑞果紋，拍賣於嘉德北京，2022年6月27日，拍品2815號。

(Two views)

13

# A PAIR OF LEMON YELLOW-ENAMELLED TEA BOWLS
# 清雍正 檸檬黃釉茶圓一對 雙圈六字楷書款

YONGZHENG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN DOUBLE CIRCLES AND OF THE PERIOD (1723-1735)

Each tea bowl is delicately potted with rounded sides rising from a straight foot, covered to the exterior with a vibrant lemon yellow enamel, the interior and base left white.

3 ¼ in. (8.2 cm.) diam. (2)

**HK$2,000,000-3,000,000**
*US$260,000-390,000*

PROVENANCE
Sold at Sotheby's Hong Kong, 12 May 1976, lot 243

直口，弧壁，內白釉，外施檸檬黃釉。胎體瑩薄，玲瓏秀巧。

來源
香港蘇富比，1976年5月12日，拍品243號

fig. 1 The Wang Xing Lou Collection, sold at Christie's Hong Kong, 30 May 2024, lot 2702
圖一 香港佳士得，《十全–望星樓珍藏清代官窯瓷器》，2024年5月30日，拍品2702號

fig. 2 The E.T. Hall Collection, sold at Christie's London, 7 June 2004, lot 267
圖二 倫敦佳士得，2004年6月7日，拍品267號

This ‘lemon-yellow’ enamel is a pastel tone mixed with white to achieve opaqueness. Its tone was derived from lead stannate (lead and tin), which was almost exclusively used for small cups and dishes.

Compare to a pair of lemon yellow enamelled tea bowls, also with Yongzheng six-character marks in underglaze blue within double circles, but slightly larger (9.2 cm. diam.), from the Wang Xing Lou Collection, sold at Christie’s Hong Kong, 30 May 2024, lot 2702 (**fig. 1**); compare also a slightly smaller pair of Yongzheng lemon-yellow tea bowls (7.3 cm. diam.), formerly in the E. T. Hall Collection, sold at Christie’s London, 7 June 2004, lot 267 (**fig. 2**).

本盃所施檸檬黃釉，又稱洋黃，為低溫釉，以氧化銻為主要呈色劑，為雍正一朝創燒。傳世品稀少，多為小型器。比較一對檸檬黃釉茶圓，同書雍正雙圈六字款，尺寸較大（9.2公分），為望星樓舊藏，拍賣於香港佳士得，2024年5月30日，拍品2702號（圖一）；另比較尺寸較小之盃一對（口徑7.3公分），E. T. Hall舊藏，於倫敦佳士得2004年6月7日拍賣，拍品267號（圖二）。

15

# A RARE CARVED YELLOW AND GREEN ENAMELLED 'DRAGON' BOWL
# 清雍正 檸檬黃地凸雕綠彩夔龍紋盌 雙圈六字楷書款

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1722-1735)

The bowl has rounded sides that rise to a flared rim, the exterior is carved in relief with a band of six archaic dragons with entwined tails, alternately looking forward and backward, picked out in green enamel against a lemon-yellow ground.

9 ⅛ in. (23 cm.) diam.

**HK$800,000-1,200,000**
*US$110,000-150,000*

PROVENANCE
Sold at Sotheby's Hong Kong, 23 May 1978, lot 168

LITERATURE
*Sotheby's Hong Kong - Twenty Years, 1973-1993*, Hong Kong, 1993, no. 368

盌弧壁，撇口，直圈足。盌內施素白釉，外施檸檬黃釉，腹上陽刻六條綠彩變體夔龍紋一周，龍首相互顧盼，龍身首尾相連纏接。

來源
香港蘇富比，1978年5月23日，拍品168號

出版
《香港蘇富比二十週年》，香港，1993年，圖版368號

fig. 1 © Victoria and Albert Museum, London
圖一 維多利亞與艾伯特博物館藏品

Bowls of this pattern were produced during the 18th century and reflect the Imperial Court's fascination for archaic bronze forms and motifs. Compare to a closely related bowl from Gulland Gift, illustrated by John Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, no. 211 (**fig. 1**). See also a Yongzheng yellow ground bowl of pale same form and pattern, but with the dragons picked out in turquoise, from the Robert Chang Collection, sold at Christie's New York, 21 March 2002, lot 222.

比較一相似例，藏於倫敦維多利亞與艾伯特博物館，原由Gulland藏，見John Ayers著《 Far Eastern Ceramics in the Victoria and Albert Museum 》，倫敦，1980年，211號（**圖一**）。另比較一器型及紋飾均相若，惟夔龍紋為松綠釉的雍正例，為張宗憲舊藏，後於紐約佳士得拍賣，2002年3月21日，拍品222號。

據《 康熙年雍正年乾隆年各樣磁器底檔 》記載，「乾隆六年十二月二十日，乾清宮總管謝成、王太平，膳房總管李玉明、張智同察得內膳房現今所有……雍正年號各樣御貨磁器開列於後，六年清查……白裡綠行龍黃碗五百九十一件，白裡綠夔龍（疑脫「黃」字）碗二百二十件……」。其中白裡綠夔龍盌似同本拍品相若。

16

# AN EXTREMELY RARE *FAUX BOIS* BASIN
# 清雍正 仿木紋釉缸 六字篆書款

YONGZHENG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1723-1735)

The vessel is shaped and realistically decorated to resemble a wooden basin formed of vertical planks, enamelled in brown and black enamels simulating grain and knots of *huanghuali*, held together with two horizontal plaited rattan bands of ropes, carved in relief and enamelled in pale yellow.

15 ⅛ in. (38.2 cm.) diam.

**HK$3,000,000-4,000,000**
*US$390,000-510,000*

PROVENANCE
Sold at Sotheby's Hong Kong, 16 May 1977, lot 153

胎骨厚重，作厚圓唇口，直弧壁外侈，外壁施紅棕色釉，並仔細以墨彩繪上如黃花梨木材表面的木紋，腹及近足處各凸起一道淺黃色繩狀紋，底施白釉。整體紋飾造型惟妙惟肖，工藝精湛。

來源
香港蘇富比，1977年5月16日，拍品153號

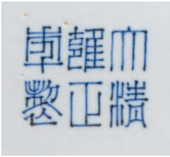


fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品

fig. 2 Collection of the National Palace Museum, Taipei
圖二 國立故宮博物院藏品

Porcelain copying wood, bronze, stone or lacquer was a new technique developed during Yongzheng's reign. The convincing imitation of wood on this basin is evidence of the extraordinarily high level of craftsmanship already achieved by Yongzheng period potters at Jingdezhen in this new technique of ceramic simulations.

According to palace archival records, on the 10th day of 12th month of Yongzheng 6th year, a '*hualí faux bois* basin' was sent to kept together with the tea wares in the Imperial palaces, possibly referring to *faux bois* basin similar to the present example.

Compare to three Yongzheng *faux bois* basins: one in the Palace Museum, Beijing (30.4 cm. diam.), illustrated in *Kangxi, Yongzheng, Qianlong: Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, no. 146 (**fig. 1**); one in the National Palace Museum, Taipei (30.1 cm.), illustrated in *Harmony and Integrity: The Yongzheng Emperor and his Times*, Taipei, 2009, no. II-78 (**fig. 2**); and one from the Meiyintang Collection of this form measuring 39 cm. diam., sold at Poly Beijing, 8 December 2018, lot 5489.

此類仿木釉紋瓷器屬於仿生瓷的一種，始燒於雍正時期。據《活計檔》載，雍正六年"十二月初十日，首領太監程國用交來，花梨木紋瓷桶一件……陳設茶具內，欽此。"，故可推測此類仿木釉缸為茶器。

比較兩件院藏雍正款仿木紋釉花缸：一為北京故宮博物院藏例（30.4公分），見《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，圖版146（**圖一**）；另一為台北故宮博物院藏例（30.1公分），見《雍正—清世宗文物大展》，台北，2009年，圖版II–78號（**圖二**）。另比較玫茵堂舊藏一件，與本拍品器型相若（39公分），2018年12月8日，拍賣於北京保利，拍品5489號。

17

# A VERY RARE CELADON-GLAZED DOUBLE-GOURD VASE
# 清雍正 粉青釉葫蘆瓶 雙圈六字篆書款

YONGZHENG SIX-CHARACTER ARCHAIC SEAL SCRIPT MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

The well-proportioned vase is of the form of a double-gourd, with a globular lower bulb and a pear-shaped upper bulb, covered on the exterior with a smooth, even celadon glaze.

13 in. (32.8 cm.) high

**HK$3,000,000-5,000,000**
*US$390,000-640,000*

**PROVENANCE**
Sold at Sotheby's Hong Kong, 23 May 1978, lot 227

此瓶作葫蘆狀，小口，細直頸，臥足，瓶外施粉青釉。釉色純淨沉著，均勻光潤，仿如脂玉。

來源
香港蘇富比，1978年5月23日，拍品227號

fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品

fig. 2 Sold at Christie's Hong Kong, 28 May 2014, lot 3308
圖二 香港佳士得，2014年5月28日，拍品3308號

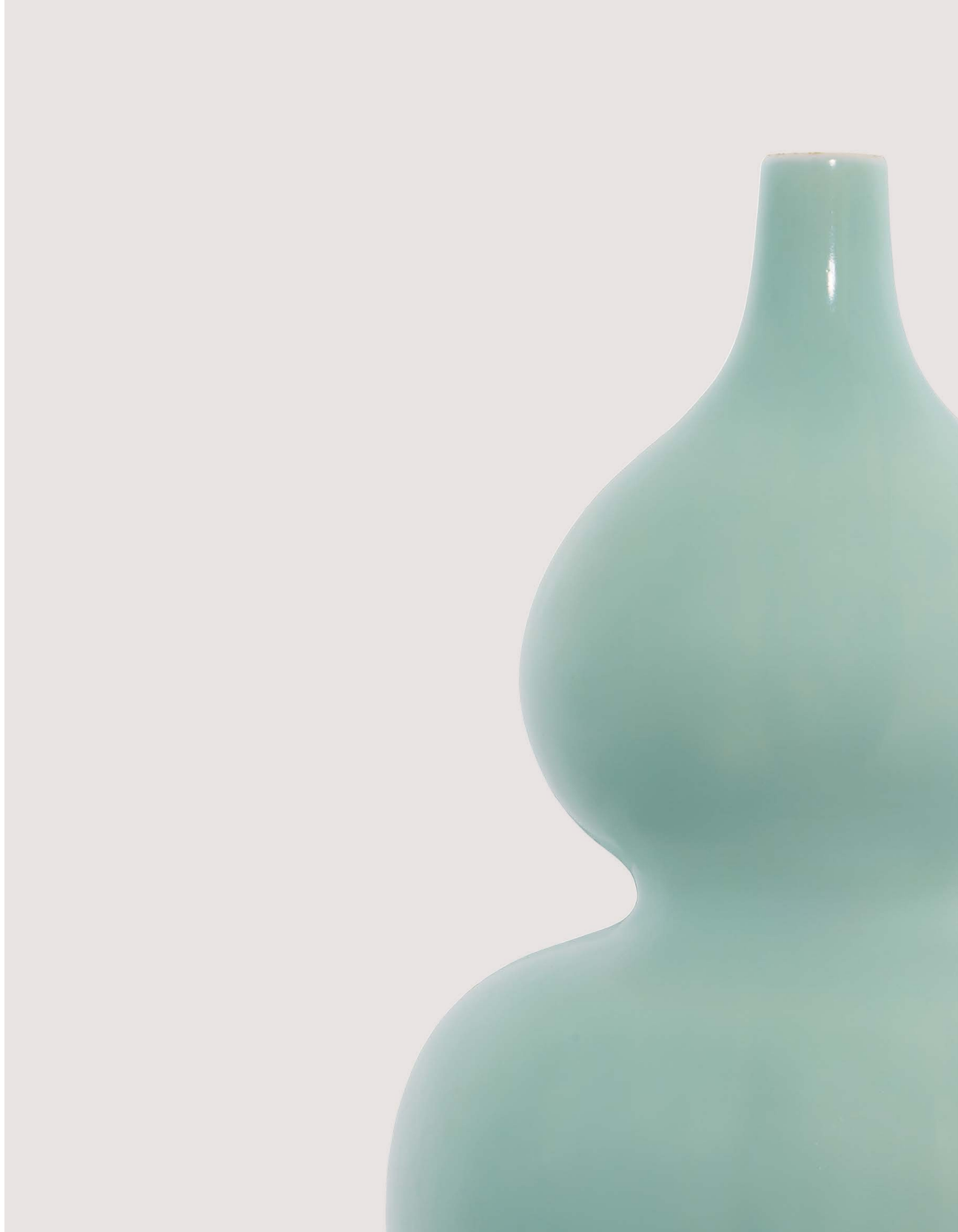
Double-gourd vases are also known as *dajiping* 'vase of good fortune', as the double-gourd, or bottle gourd, symbolises fertility and good fortune.

Compare to a closely related Yongzheng double-gourd vase from the Qing Court Collection, which is also inscribed with an archaic seal script mark, see *Porcelains from the Qing dynasty imperial kilns in the Palace Museum*, vol. 1, pt. II, Beijing, 2005, no. 200 (**fig. 1**).

Vases of this form grew in popularity in the succeeding Qianlong reign, when greater quantities were produced. See a pair of Qianlong vases, still retaining their covers, illustrated in *The Tsui Museum of Art. Chinese Ceramics IV*, Hong Kong, 1995, no. 37; and one sold at Christie's Hong Kong, 28 May 2014, lot 3308 (**fig. 2**).

書有雍正銘款的粉青釉葫蘆瓶非常罕見，傳世者多為乾隆窯作品。北京故宮博物院藏有一件同為雍正款的近似例，亦書篆書款，見《故宮博物院藏清代御窯瓷器》，卷一，下冊，北京，2005年，圖版200號（**圖一**）。

乾隆款例子參考香港徐氏藝術館藏一對，並附原蓋，見《徐氏藝術館藏中國陶瓷》，第4冊，香港，1995年，圖版37號；一例拍賣於香港佳士得，2014年5月28日，拍品3308號（**圖二**）。



18

# A FINE AND EXTREMELY RARE *DOUCAI* AND GILT-DECORATED '*ANBAXIAN*' VASE
# 清乾隆 鬥彩描金暗八仙纏枝蕃蓮綬帶紋多耳瓶 六字篆書款

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

The vase is of a compressed ovoid form and is finely enamelled in tones of iron-red, green, yellow and aubergine and detailed in gilt with lotus scrolls interspersed with the *anbaxian*, or the 'Eight Daoist Emblems', all tied with ribbons, between a petal band below and a *ruyi*-head-border above. The neck is decorated with *lingzhi* sprigs and scroll between a pair of angular '*chilong*' handles, which are shaded in iron-red, above another pair of handles set on the body. The interior and the base are glazed turquoise.

9 in. (23 cm.) high

**HK$3,000,000-5,000,000**
*US$390,000-640,000*

PROVENANCE
Sold at Sotheby's London, 2 April 1974, lot 321

EXHIBITED
Royal Academy of Arts, *100 Masterpieces from the Au Bak Ling Collection*, London, 1998, no. 72

此瓶作扁圓身，厚圓唇口，直頸，頸下起一圈小圓領，溜肩，橢圓腹，高圈足。瓶內和足內施淡松綠釉，底部中央留白，青花書「大清乾隆年製」篆書款。瓶口繪變形回紋一周，頸部繪纏枝靈芝紋，領上為垂蓮瓣紋，接肩頂如意雲頭一周，瓶腹繪纏枝蕃蓮紋，中間為一朵盛放的蓮花，有綬帶暗八仙紋環繞四周，瓶腹底為五色蓮瓣紋一周，圈足外繪變形回紋一周。瓶頸兩側貼卷草式螭龍形耳，瓶腹兩側再貼一對螭龍形耳，施礬紅彩，以青花作點綴。

來源
倫敦蘇富比，1974年4月2日，拍品321號

展覽
英國皇家藝術學院，《區百齡珍藏百件名瓷展覽》，倫敦，1998年，72號

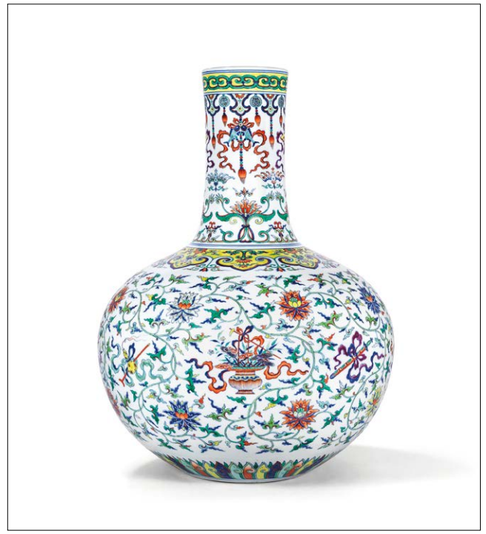


fig. 1 Sold at Christie's Hong Kong, *Celestial Immortals - The Taber Family Tianqiuping from Philbrook Museum of Art*, 30 May 2018, lot 8888
圖一 香港佳士得，《 天中八仙—費布克美術館珍藏乾隆天球瓶 》，2018年5月30日，拍品8888號

The current vase belongs to a small group of Qianlong-marked *doucai* vessels which are distinguished by their soft palette, delicate enamelling, and gilt-decorated details. The present vase is unique not only for its form, but also its rare depiction of the Eight Daoist Emblems, which have been meticulously painted with multi-coloured enamels.

The choice of decorative motifs on the current vase are rarely found on Qianlong *doucai* porcelains. The Eight Daoist Emblems are the attributes of the Eight Daoist Immortals. The fan belongs to Han Zhongli, the gourd (which contains magic potions) and iron crutch belongs to Li Tieguai, the bamboo drum and metal drum sticks belong to Zhang Guolao, a lotus or bamboo sieve belong to He Xiangu - the only female member of the group, who is regarded as the patron saint of housewives, a basket of flowers or peaches belong to Lan Caihe, the sword and fly whisk belong to Lu Dongbin, the pair of castanets belong to Cao Guojiu, and the flute belongs to Han Xiangzi. While these attributes were seen accompanying the Eight Immortals from the Yuan dynasty (1279-1368), it was only in the Qing dynasty that the attributes alone became a popular motif, imbued with the same auspicious wishes as the immortals to whom they belonged. It seems that the Daoist Emblems' first appearance alone on porcelains was in the Yongzheng reign. While the Qianlong Emperor, like his father and grandfather, was a devout Buddhist, the inclusion of Daoist symbols on an imperial vase would have been entirely appropriate in view of their auspicious message.

此瓶屬於乾隆款鬥彩器中最為精緻的一類，其設色淡雅，施彩細緻，並引入金彩作點綴，華貴富麗。本瓶品相極佳，器形特殊，紋飾描繪精細，應為孤品。

暗八仙紋於乾隆鬥彩瓷上十分罕見。暗八仙紋為道教傳說中八仙的護身法寶：漢鍾離執扇，李鐵拐身攜葫蘆（內有靈丹妙藥）、手扶鐵拐，張果老持竹編魚鼓和鐵鼓棍，何仙姑（八仙中唯一的女性，相傳為護佑主婦之神）挽蓮花或笊籬，藍采和提盛滿鮮花或蟠桃的竹籃，呂洞賓手揮寶劍或拂塵，曹國舅手持笏板，而韓湘子則手執橫笛。八仙各攜法寶的形象肇始於元代（公元1279至1368年），但借物擬人的暗八仙則要到清代始大行其道，箇中蘊含的吉祥寓意與其代表的八仙不遑多讓。暗八仙成為獨立的瓷器紋飾，應始自雍正年間，與佛教八吉祥紋相較，康雍乾祖孫三人皆篤信佛教，但此例乾隆御瓷的道教象徵無比祥瑞，所以渾無突兀之感。

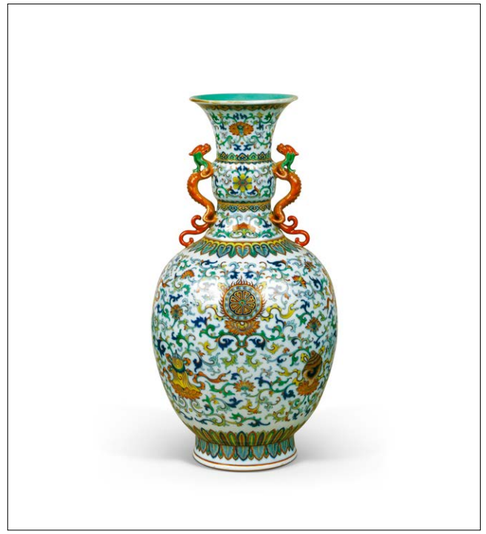


fig. 2 Collection of the Palace Museum, Beijing
圖二 北京故宮博物院藏品

Two Qianlong *doucai* vases decorated with the *anbaxian* motif have been sold in recent years, a *tianqiuping* from the Philbrook Museum of Art, sold at Christie's Hong Kong, 30 May 2018, lot 8888 (**fig. 1**), and an octagonal vase from the Duchange family collection, sold at Poly Hong Kong, 21 April 2021, lot 3308. Unlike the Au Bak Ling example, neither was gilt.

Compared to the Eight Daoist Emblems, the Eight Buddhist Emblems is a more common motif on *doucai* vessels during this Qianlong period. See for example, a small gilt-decorated *doucai* jar with handles in the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum, *Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, p. 283, no. 258, which is decorated with the Eight Buddhist Emblems around the lower body (**fig. 2**); and a larger vase with *chilong*-form handles also decorated with the Eight Buddhist Emblems, but arranged alternately over two rows, in the Seikado Bumko Museum, illustrated in *Seikadō zō Shinchō tōji : Keitokuchin kan'yō no bi*, Tokyo, 2006, p. 70, no. 60.

除了此例之外，飾以暗八仙紋的乾隆鬥彩器可以參考美國費布克美術館舊藏一件暗八仙紋天球瓶，其2018年5月30日於香港佳士得拍賣，拍品8888號（**圖一**）；及杜尚家族舊藏一件八方盤口大瓶，2021年4月21日於香港保利拍賣，拍品3308號，惟該二件皆無描金。

與暗八仙紋相比，佛教八吉祥紋於乾隆鬥彩器上相對常見，如北京故宮博物院藏一件描金鬥彩八吉祥紋雙耳小罐，見《故宮博物院藏文物珍品全集．五彩．鬥彩》，第38冊，香港，1999，頁283，圖版258號（**圖二**）；及日本靜嘉堂文庫美術館藏一件描金鬥彩八吉祥紋龍耳瓶，見《靜嘉堂藏清朝陶磁景德鎮官窯の美》，東京，2006年，頁70，圖版60號。

《清宮瓷器檔》中的《貢檔進單》記載，乾隆三十八年八月初七日，"九江關監督全德貢進……交熱河成窯五彩壽蓮如意罏成對……"，或即為本拍品。

19

# A FINE UNDERGLAZE BLUE GILT AND IRON-RED DECORATED SEAL PASTE BOX AND COVER
# 清嘉慶 青花金紅彩龍紋「懋勤殿」銘大印盒 六字篆書款

MAOQINDIAN MARK IN GILT AND IRON RED,
JIAQING SIX-CHARACTER SEAL MARK IN
UNDERGLAZE BLUE AND OF THE PERIOD (1796-1820)

The shallow box and cover are each decorated with two slender sinuous dragons, their gilt bodies overpainted with scales in a different tone of gold, issuing iron-red flames, on a ground of underglaze-blue clouds. The dragons on the cover are arranged around a cartouche enclosing three seal characters reading Maoqindian, 'Hall of Merit and Diligence'. A Jiaqing six-character seal mark is written in underglaze-blue on the base.

9 in. (23 cm.) diam.

**HK$2,500,000-3,500,000**
*US$330,000-450,000*

PROVENANCE
Sold at Sotheby's London, 13 December 1977, lot 539

此盒作扁圓狀，淺挖足，內施透明釉書青花「大清嘉慶年製」篆書款。盒蓋面作青花祥雲地，繪金彩三爪龍一對，有礬紅神火從龍身發出，二龍中間寫金框金彩篆書「懋勤殿」三字，並以礬紅勾邊。盒腹外壁同樣作青花祥雲地，繪兩條金龍，以礬紅勾勒神火。

來源
倫敦蘇富比，1977年12月13日，拍品539號

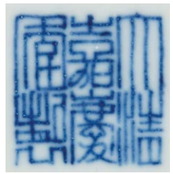


fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品

fig. 2 Collection of the Tianjin Museum
圖二 天津博物館藏品

Maoqindian is the name of a hall within the Qianqing Palace in the Forbidden City constructed in the 14th year of the Jiajing period (1535). Maoqindian was one of the Emperor's main studies during the Qianlong and Jiaqing periods, where the Emperors read palace memorials and appreciated calligraphy and paintings. Thus, many of the Imperial seals were kept at Maoqindian for direct access. The three-clawed dragons on the present box suggest that the seal box was made during the first four years of the Jiaqing period when his father, the Emperor Qianlong, reigned as the Emperor Emeritus.

A few other seal paste boxes and covers of this type are known. One is in the Palace Museum, Beijing, which still has traces of cinnabar seal paste inside the box, included in The Complete Collection of Treasures of the Palace Museum, *Small Refined Articles of the Study*, Hong Kong, 2009, no. 288 (**fig. 1**); one sold at Christie's Hong Kong, 13 January 1987, lot 519; one from the collection of Abigail Adams, sold at Christie's New York, 29 March 2006, lot 445, now in the Studio of Measure, exhibited in *No Doubts*, Christie's Shanghai, 2014, see *Catalogue* no. 35; one sold at Sotheby's New York, 4 June, 1985, lot 77, and the pair to it from the Yidetang Collection, sold at Christie's Hong Kong, 28 May 2021, lot 2947; and one from the Newark Museum, sold at Sotheby's New York, 21 March 2024, lot 116.

Compare also with a related Jiaqing-marked seal paste box and cover, with dragons enamelled in green and aubergine, pursuing a flaming pearl in the centre of the cover, published in *Porcelains from the Tianjin Municipal Museum*, Hong Kong, 1993, nos. 180 and 181 (**fig. 2**).

本盒體直徑逾20公分，遠較常見璽印盒直徑5.5–12.5公分為大，其寬大扁圓盒身所盛印泥平淺，尤其利於大型璽印鈐用，為清宮懋勤殿鈐印寶璽所特製專用。懋勤殿位於紫禁城內乾清宮西廳，為存放當朝正在使用的寶璽之場所。始建於明嘉靖十四年(1535)「取懋文勤武之義，故以貯典籍文房」。據沈初《西清筆記》卷四記載：「御用銅、玉、凍石印章，皆貯懋勤殿，有《寶藪》一冊，每遇御筆書畫發下，用寶諸臣擇印章字句合用者，位置左右，以令工人」。清代乾隆、嘉慶二位皇帝常在此批閱奏本、鑒賞書畫。據《國朝宮史續編》嘉慶間《寶藪》一冊，所載寶璽多至九百餘方，貯懋勤殿。因此在清代，每當內府書畫鑒定之後，都要將其交到懋勤殿鈐印寶璽。同時自乾隆九年起，在懋勤殿中編修《石渠寶笈》、《天祿琳琅》、《秘殿珠林》、《西清古鑒》等書。尤其嘉慶即皇帝位後，《秘殿珠林》、《石渠寶笈》三編的編纂工作均在懋勤殿完成，或即本品製作之緣起。印泥盒所飾龍紋三爪，與盒底「大清嘉慶年製」款識相配，表明系嘉慶四年之前，乾隆皇帝身為太上皇訓政時期，為嘉慶皇帝御用而製。

其他已知「懋勤殿」大印盒包括：清宮舊藏一件，其盒內仍存有故時硃砂印泥，見故宮博物院藏文物珍品全集《文玩》，香港，2009年，圖版288號（**圖一**）；香港佳士得1987年1月13日拍賣一件，拍品519號；Abigail Adams舊藏，紐約佳士得2006年3月29日拍品445號，現藏衡齋，2014年曾於上海佳士得《不惑》展覽展出，見展覽圖錄圖版35號；紐約蘇富比1985年6月4日拍賣一件，拍品77號，以及與其成對之作，為藝德堂舊藏，2021年5月28日於香港佳士得拍賣，拍品2947號；以及美國紐瓦克博物館舊藏一件，2024年3月21日於紐約蘇富比拍賣，拍品116號。

天津市藝術博物館另藏有另一件嘉慶款大印盒，盒蓋上繪褐綠彩二龍戲珠紋，見《天津市藝術博物館藏瓷》，香港，1993，圖版180，181（**圖二**）。

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## A GILT-DECORATED ENAMELLED AND MOULDED 'DRAGON' VASE, *TIANQIUPING*
## 清光緒 凸雕礬紅彩描金魚龍幻化圖天球瓶

GUANGXU PERIOD (1875-1908)

The vase has a compressed globular body decorated in high relief with a moulded sinuous, five-clawed dragon enamelled in iron-red with details picked out in gilt depicted coiled around the vase amidst gold-outlined clouds in pursuit of a golden flaming pearl. The dragon blows vapour towards three iron-red carp seen amidst the froth-capped waves that encircle the bottom of the vase.

21 in. (53.5 cm.) high

**HK$500,000-800,000**
*US$65,000-100,000*

瓶口微撇，長頸，圓腹。通體白地礬紅彩描金裝飾。通景浮雕五爪龍遊弋於雲海之中，一紅色鯉魚迎龍口吐而出的水瀑魚躍而上，為魚龍幻化故事之表現。四周祥雲、火珠飄浮。

fig. 1 An enamelled and moulded 'dragon' vase, Yongzheng mark and period, from the Au Bak Ling Collection
圖一 區百齡珍藏

The decoration on this rare vase is unusual in two aspects. First, the level of relief moulding is unusually high, and second, it depicts three carp in the band of waves at the bottom. Bottle vases with dragons moulded in high relief were first produced at Jingdezhen during the Yongzheng period, such as the vase bearing a Yongzheng mark sold at Sotheby's Hong Kong, 23 May 1978, lot 163, in the Au Bak Ling Collection, with moulded dragon decorated in polychrome enamels and gilding, reserved on a black-enamel ground (**fig. 1**). Less elaborate versions of this design, with gilt-highlighted iron-red dragons with black pupils pursuing a golden flaming pearl amidst clouds, are found on other Guangxu wares. Such a dragon can be seen on a large Guangxu-marked dish (34.5 cm. diam.) illustrated by Gunhild Avitabile in *From the Dragon's Treasure*, London, 1987, p. 89, no. 123.

此器的獨特之處不僅在於其高浮雕工藝，亦為罕見的海水三鯉紋，未見相同例子的著錄。高浮雕龍紋天球瓶創燒於雍正朝，如區百齡珍藏中之黑地堆刻五彩描金龍紋天球瓶，於香港蘇富比1978年5月23日拍賣，拍品163號（**圖一**）。其他光緒例子包括礬紅描金、黑彩點睛的龍紋，均不如此器的雕劃細膩，見一件光緒款龍紋大盤（口徑34.5公分），錄於Gunhild Avitabile著《From the Dragon's Treasure》，倫敦，1987，89頁，圖版123。

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## A FINE AND RARE *FAMILLE ROSE* 'MAGPIE AND PRUNUS' VASE
## 民國 粉彩喜上眉稍紋瓶

REPUBLIC PERIOD

The tall ovoid vase has a short cylindrical neck. The sides are painted in *famille* rose enamels with two magpies perched on a blossoming and budding prunus tree above two white rabbits shown grazing. At the base of the tree are rocks and flowers, including roses painted in shades of pinkish-white, pink and iron-red colour growing beside an outcrop of blue-green rocks beside a pink lily. A double-circle is painted in underglaze-blue on the base.

12 ⅝ in. (32 cm.) high

**HK$150,000-250,000**
*US$20,000-32,000*

PROVENANCE
Sold at Sotheby's Hong Kong, 16 May 1977, lot 227

瓶直口，短頸，溜肩，斂腹，圈足。通體粉彩紋飾。地上雙白兔草間覓食，梅樹盛放，樹底圍靈芝、青綠山石、以及粉白、粉紅、礬紅薔薇等，遠處一株粉紅百合。底心飾青花雙圈。應為訂燒而特製之準備。

來源
香港蘇富比，1977年5月16日，拍品227號

Magpies are a popular motif found in Chinese art as they embody the auspicious wishes for good luck, happiness and marital bliss. Magpies are often depicted perched on prunus trees, providing the rebus *xishang meishao* 'may your joy reach up to the top of your eyebrows'. The depiction of a rabbit with *lingzhi*, both referencing longevity, is a considerably rarer motif, although it is also found on a Yongzheng-marked enamelled copper snuff bottle, illustrated in *Lifting the Spirit and Body: The Art and Culture of Snuff Bottles*, Taipei, 2012, p. 114. The combination of these auspicious motifs is extremely rare and does not seem to appear on earlier or other contemporary examples.

喜鵲為中國傳統吉祥裝飾圖案，寓意好運、吉祥、喜事臨門。喜鵲立於梅樹枝頭更有「喜上眉梢」的寓意，常用於瓷器上。兔與靈芝紋則相對罕見，兩者皆寓意長壽。類似紋飾的例子可參考台北故宮博物院藏雍正款銅胎畫琺瑯黑地五彩流雲玉兔秋香鼻煙壺，著於《通嚏輕揚—鼻煙壺文化特展》，台北，2012，114頁。本瓶同時涵納了兩組吉祥紋飾，此為創新之舉，似未見於早期或其他同期的器物之上。

# HIGH VALUE LOT PRE-REGISTRATION

**IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20TH AND 21ST CENTURY EVENING SALES AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.**

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.
- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the timefor banks to process a fund transfer or refund varies.
- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder.This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

**ENQUIRIES**

For further details, please contact our Client Services Department at + 852 2760 1766 or email infoasia@christies.com.

# 高額拍賣品預先登記

**如閣下擬競投高額拍賣品（即佳士得二十及二十一世紀晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣8,000,000 元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：**

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,600,000 元或閣下擬競投全部拍賣品低估價總額之 20% 或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。
- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。
- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

**查詢**

如欲了解詳情，請致電 + 852 2760 1766 與本公司客戶服務部聯絡或電郵至 infoasia@christies.com。



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is" in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.

(c) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.

(e) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.

(f) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder**: If you are bidding on behalf of another person who will pay Christie's directly, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for a principal**: If you register in your own name but are acting as agent for someone else (the "ultimate buyer(s)") who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

### 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) **Phone Bids**

Your request for this service must be made no later than 24 hours prior to the auction and may also be made on the Christie's WeChat Mini Program. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for **lots** estimated below HK$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) **Internet Bids on Christie's LIVE™**

For certain auctions we will accept bids over the Internet. To learn more, please visit **https://www.christies.com/auctions/christies-live-on-mobile**. You should register at least 24 hours in advance of the sale in order to bid online with Christie's LIVE™. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on **www.christies.com/LiveBidding/OnlineTermsOfUse.aspx**.

(c) **Written Bids**

You can find a Written Bid Form at any Christie's office or by choosing the sale and viewing the **lots** online at **www.christies.com** or on the Christie's WeChat Mini Program. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○♦.

### 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in

any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4) and J(1).

**4 BIDDING**

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through Christie's LIVE™ (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

**5 BIDDING ON BEHALF OF THE SELLER**

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

**6 BID INCREMENTS**

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only at **https://www.christies.com/en/help/buying-guide-important-information/financial-information**.

**7 CURRENCY CONVERTER**

The saleroom video screens, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

**8 SUCCESSFUL BIDS**

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer**'s hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

**9 LOCAL BIDDING LAWS**

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES

**1 THE BUYER'S PREMIUM**

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including HK$7,500,000, 21% on that part of the **hammer price** over HK$7,500,000 and up to and including HK$50,000,000, and 15% of that part of the **hammer price** above HK$50,000,000.

Exception for wine: the **buyer's premium** for wine is 25% of the **hammer price**.

**2 TAXES**

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

## E WARRANTIES

**1 SELLER'S WARRANTIES**

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

**2 OUR AUTHENTICITY WARRANTY**

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading**, even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified** Headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO….." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **saleroom notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognized experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(i) This additional **warranty** does not apply to:

(A) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(B) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(C) books not identified by title;

(D) **lots** sold without a printed **estimate**;

(E) books which are described in the catalogue as sold not subject to return; or

(F) defects stated in any **condition** report or announced at the time of sale.

(ii) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f), (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).**

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

(m) **Guarantee in relation to Wines and Spirits**

(i) Subject to the obligations accepted by Christie's under this **authenticity warranty**, none of the seller, Christie's, its employees or agents is responsible for the correctness of any statement as to the authorship, origin, date, age, attribution, genuineness or **provenance** of any **lot**, for any other error of description or for any fault or defect in any **lot**. Further, no **warranty** whatsoever is given by the seller, Christie's, its employees or agents in respect of any **lot** and any express or implied condition or **warranty** is hereby excluded;

(ii) If, (1) within twenty-one days of the date of the auction, Christie's has received notice in writing from the buyer of any **lot** that in his view the **lot** was at the date of the auction short or ullaged or that any statement of opinion in the catalogue was not well founded, (2) within fourteen days of such notice, Christie's has the lot in its possession in the same **condition** as at the date of the auction and (3) within a reasonable time thereafter, the buyer satisfies Christie's that the **lot** was as notified in writing by the buyer (as above) and that the buyer is able to transfer a good and marketable title to the **lot** free from any lien or encumbrance, Christie's will set aside the sale and refund to the buyer any amount paid by the buyer in respect of the **lot** provided that the buyer shall have no rights under this **authenticity warranty** if: (i) the defect is mentioned in the catalogue; or (ii) the **catalogue description** at the date of the auction was in accordance with the then generally accepted opinion of scholars or experts or fairly indicated there to be a conflict of such opinion; or (iii) it can be established that the **lot** was as notified in writing by the buyer (as above) only by means of a scientific process not generally accepted for use until after the publication of the catalogue or by means of a process which at the date of the auction was unreasonably expensive or impracticable or likely to have caused damage to the **lot**. (See also notes on ullages and corks);

(iii) The buyer shall not be entitled to claim under this **authenticity warranty** for more than the amount paid by him for the **lot** and in particular shall have no claim for any loss, consequential loss or damage whether direct or indirect suffered by him;

(iv) The benefit of this **authenticity warranty** shall not be assignable and shall rest solely and exclusively in the buyer who shall be the person to whom the original invoice was made out by Christie's in respect of the **lot** when sold and who has since the sale retained uninterrupted, unencumbered ownership thereof.

**3 YOUR WARRANTIES**

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the ultimate buyer(s) (or its officers, beneficial owners or any person acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of, money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

## F PAYMENT

**1 HOW TO PAY**

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

(i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/MyChristies. While this service is available for most **lots**, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.

(ii) Wire transfer

You must make payments to:

HSBC

Head Office

1 Queen's Road, Central, Hong Kong

Bank code: 004

Account No. 062-305438-001

Account Name: Christie's Hong Kong Limited

SWIFT: HSBCHKHHHKH

(iii) Credit Card

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a "cardholder not present" (CNP) payment, we accept payment up to HK$1,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

(v) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

(vi) Cheque

You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 6th Floor, The Henderson, 2 Murray Road, Central, Hong Kong.

(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

**2 TRANSFERRING OWNERSHIP TO YOU**

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

**3 TRANSFERRING RISK TO YOU**

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.

**4 WHAT HAPPENS IF YOU DO NOT PAY**

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs G4(a) and (b). In such circumstances paragraph G4(d) shall apply.

**5 KEEPING YOUR PROPERTY**

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

1. We ask that you collect purchased **lots** promptly following the auction **(but note that you may not collect any lot until you have made full and clear payment of all amounts due to us)**.
2. For information on collecting **lots**, please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsaleasia@christies.com.
3. If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
4. If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
   (a) we or a third party warehouse will charge you storage costs from that date.
   (b) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and we or they may charge you transport costs and administrative fees for doing so.
   (c) we may sell the **lot** in any commercially reasonable way we think appropriate.
   (d) the storage terms which can be found at **www.christies.com/storage** shall apply.
   (e) nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

**1 TRANSPORT AND SHIPPING**

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so.

For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

**2 EXPORT AND IMPORT**

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

If you are the successful purchaser of a **lot** of (i) liquor or cordials, including Irish and Scotch whiskeys, from Germany, Ireland, Italy, Spain or the U.K. or (ii) non-carbonated wine, containing less than 14% alcohol and in bottles smaller than 2 litres, from France, Germany, Spain or the U.K. and you plan to import it into the US, you are solely responsible for and must pay any relevant tariff for the **lot** at the time of importation. For more information, please contact Christie's Post-Sale service Department on +852 2760 1766/ Email: postsaleasia@christies.com.

(c) **Lots made of protected species**

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue.

This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations prior to purchasing any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. **Lots** made of or including elephant ivory material are marked with the symbol ∝ and are offered with the benefit of being registered as "exempt" in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol ≈ or ≡ and further information can be found in paragraph H2(h) below.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(e) **Lots of Iranian origin**

As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not bid on or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of **lot** into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC.

(f) **Gold**

Gold of less than 18ct does not qualify in all countries as "gold" and may be refused import into those countries as "gold".

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale.

Please check with the department for details on a particular **lot**.

(h) **Handbags**

A **lot** marked with the symbol ≈ includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. It will not be possible to obtain a CITES export permit to ship these bags to addresses outside Hong Kong SAR post-sale.

A **lot** with the symbol ≡ is subject to CITES export/import restrictions and will require export/import permits to ship the bag outside Hong Kong SAR post sale. Buyers are responsible for obtaining and paying for the necessary permits. Please contact the department for further information.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

1. We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
2. (a) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and

   (b) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.
3. In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.
4. We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
5. If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, **other damages**, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at **www.christies.com**. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at **https://www.christies.com/about-us/contact/ccpa**.

### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### 9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

### 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

## K GLOSSARY

**auctioneer**: the individual auctioneer and/or Christie's.

**authentic**: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium**: the charge the buyer pays us along with the **hammer price**.

**catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

**Christie's Group**: Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition**: the physical **condition** of a **lot**.

**due date**: has the meaning given to it paragraph F1(a).

**estimate**: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price**: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

**Heading**: has the meaning given to it in paragraph E2.

**lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages**: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of "special", "incidental" or "consequential" under local law.

**purchase price**: has the meaning given to it in paragraph F1(a).

**provenance**: the ownership history of a **lot**.

**qualified**: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice".

**reserve**: the confidential amount below which we will not sell a **lot**.

**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**Subheading**: has the meaning given to it in paragraph E2.

**UPPERCASE type:** means having all capital letters.

**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

17/09/24



# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed "Conditions of Sale • Buying at Christie's"

○

**Christie's** has a direct financial interest in the **lot**. See Important Notices in the **Conditions of Sale** for further information.

○ ◆

Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the **Conditions of Sale** for further information.

Δ

**Christie's** has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

Δ ◆

**Christie's** has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the **Conditions of Sale** for further information.

¤

A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**'s **reserve** or other material information may be bidding on the **lot**.

•

**Lot** offered without **reserve**.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See paragraph H2 of the **Conditions of Sale** for further information.

≈

Handbag **lot** incorporates material from endangered species. The **lot** can only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. See paragraph H2 of the **Conditions of Sale** for further information.

≡

Handbag **lot** incorporates materials from endangered species. International shipping restrictions apply and export / import permits are required in order to ship the bag outside Hong Kong SAR post sale. See paragraph H2 of the **Conditions of Sale** for further information.

∝

**Lot** incorporates elephant ivory material. See paragraph H2 of the **Conditions of Sale** for further information.

Ψ

The endangered species strap is shown for display purposes only and is not for sale. Upon sale, this watch may be supplied to the buyer with a non CITES strap (not shown). For further information please refer paragraph H2 of the **Conditions of Sale**.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

#### Δ Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such **lot** is identified with the symbol Δ in the next to its **lot** number.

#### ○ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

#### ○ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○ ◆.

Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, the third party is required to pay the **hammer price** and the **buyer's premium** in full.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

#### Δ ◆ Property in which Christie's has an interest and Third Party Guarantee/Irrevocable bid

Where Christie's has a financial interest in a **lot** and the **lot** fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified in the catalogue with the symbol Δ ◆.

Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

#### ¤ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ¤. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot**'s full **buyer's premium** plus applicable taxes.

#### Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating **christies.com** with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

#### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Please see **http://www.christies.com/financial-interest/** for a more detailed explanation of minimum price guarantees and third party financing arrangements.

## EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship or of the lot being created in certain period, reign or dynasty of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any issue or disputes which arise under the **authenticity warranty** or the 'Qualified Headings'.

### PICTURES, DRAWINGS, PRINTS, AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

QUALIFIED HEADINGS

**"Attributed to…"**: in Christie's qualified opinion probably a work by the artist in whole or in part.

**"Studio of …"/"Workshop of …"**: in Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**"Circle of …"**: in Christie's qualified opinion a work of the period of the artist and showing his influence.

**"Follower of …"**: in Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**"Manner of …":** in Christie's qualified opinion a work executed in the artist's style but of a later date.

**"After …"**: in Christie's qualified opinion a copy (of any date) of a work of the artist.

**"Signed …"/"Dated …"/ "Inscribed …":** in Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

**"With signature …"/"With date …"/ "With inscription …":** in Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with 'circa') when the impression was printed or published.

## CHINESE CLASSICAL PAINTINGS & CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

### QUALIFIED HEADINGS

**"Attributed to ..."**: In Christie's qualified opinion probably a work by the artist or maker in whole or in part.

**"With signature ..."**: In Christie's qualified opinion the signature appears to be by a hand other than that of the artist.

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with 'circa') when the impression was printed or published.

## JEWELLERY

**"Boucheron"**: when maker's name appears in the title, in Christie's opinion it is by that maker.

**"Mount by Boucheron"**: in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

### QUALIFIED HEADINGS

**"Attributed to"**: in Christie's **qualified** opinion is probably a work by the jewellery/maker but no warranty is provided that the **lot** is the work of the named jeweller/maker.

**Other information included in the catalogue description**

**"Signed Boucheron / Signature Boucheron"**: in Christie's qualified opinion has a signature by the jeweller.

**"With maker's mark for Boucheron"**: in Christie's qualified opinion has a mark denoting the maker.

**Periods**

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

## WATCHES

**Authenticity Certificates**

As certain manufacturers may not issue certificates of authenticity, Christie's has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Christie's is satisfied that it should cancel the sale in accordance with the authenticity warranty, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.

**Removal of Watch Batteries**

A **lot** marked with the symbol ⊕ in the catalogue incorporates batteries which may be designated as "dangerous goods" under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the region in which the saleroom is located, the batteries will be removed and retained prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

## CHINESE CERAMICS AND WORKS OF ART

In Christie's opinion a work by the maker or artist

e.g. A YIXING TEAPOT BY CHEN MINGYUAN

KANGXI PERIOD (1662-1722)

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot.

e.g. A BLUE AND WHITE BOWL

QING DYNASTY, 18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters directly below the heading of the description of the lot states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

When a piece is, in Christie's opinion, made no later than a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot and the term "AND EARLIER" appears.

e.g A JADE NECKLACE

LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

If no date, period or reign mark is mentioned in uppercase letters directly below the heading of the description of the lot , in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

### QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL

The Ming-style bowl is decorated with lotus scrolls...

In Christie's qualified opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. A BLUE AND WHITE BOWL

POSSIBLY KANGXI PERIOD

In Christie's opinion, this object is of a certain period, reign or dynasty. However, in Christie's qualified opinion, this object could belong to a particular culture but there is a strong element of doubt.

e.g. A JADE BLADE

NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

## HANDBAGS

**Condition Reports**

The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Condition reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaption. They are not an alternative to examining a lot in person or taking your own professional advice. Lots are sold "as is," in the condition they are in at the time of the sale, without any representation or warranty as to condition by Christie's or by the seller.

**Grades in Condition Reports**

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each lot before bidding.

Grade 1: This item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the lot description.

Grade 2: This item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: This item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: This item exhibits normal signs of wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: This item exhibits wears and tear from regular or heavy use. The item is in usable condition but it does have condition notes.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a lot clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading. We recommend you examine the lot in person or take your own professional advice.

**REFERENCE TO "HARDWARE"**

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and/or straps, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to the stone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the lot description.

## WINES

**OPTIONS TO BUY PARCELS**

A parcel consists of several lots of the same wine of identical lot size, bottle size and description. Bidding will start on the first lot of the parcel and the successful buyer of that lot is entitled to take some or all of the remaining lots in the parcel at the same hammer price. If the buyer of the first lot does not take further lots, the remaining lots of the parcel will be offered in a similar fashion. We recommend that a bid on a parcel lot be placed on the first lot of the parcel. If the bid is superseded, Christie's will automatically move your bid to the next identical lot and so on. In all instances, such bids will be handled at the auctioneer's discretion.

**CLASSIFICATIONS**

Bordeaux Classifications in the text are for identification purposes only and are based on the official 1855 classification of the Médoc and other standard sources. All wines are Château-bottled unless stated otherwise.

**ULLAGES AND CORKS OF OLD WINES**

Wines are described in this catalogue as correctly as can be ascertained at time of going to press, but buyers of old wines must make appropriate allowances for natural variations of ullages, conditions of cases, labels, corks and wine. No returns will be accepted.

**ULLAGE**

The amount by which the level of wine is short of being full: these levels may vary according to age of the wines and, as far as can be ascertained by inspection prior to the sale, are described in the catalogue. A chart explaining level and ullage descriptions and interpretations, together with a visual presentation, appears in this catalogue. We hope you will find this helpful.



# 業務規定．買方須知

**業務規定**

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述**粗體**字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以△標示），佳士得為賣方的代理人。

## A. 拍賣之前

### 1. 拍賣品描述

(a) **目錄描述**部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內"本目錄中使用的各類標識"。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

### 2. 對於拍賣品描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第E2段的**真品保證**以及第I段另有約定。

### 3. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以"現狀"出售，而且不包括佳士得或賣方的任何陳述或**保證**或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便賣方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

### 4. 拍賣之前檢查拍賣品

(a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(b) 拍賣之前的檢視免費向公衆開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

### 5. 估價

**估價**是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**賣方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

### 6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

### 7. 珠寶

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。

(b) 除非經過寶石學實驗室的測試，否則我們無法明顯知道鑽石是天然還是合成的。如果鑽石經過測試，我們將提供寶石學報告。

(c) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。

(d) **目錄描述**中的某些重量僅供參考，因為它們是通過測量估算的，因此不應被依賴為精確。

(e) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之時實驗室所知悉的改進及處理進行報告。我們不保證，也不對寶石鑒定實驗室可能附帶拍賣品的任何報告或證書負責。

(f) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

### 8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為"關聯"字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

(b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。

(c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第H2(g)段。

## B. 登記競投

### 1. 新競投人

(a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少48個小時登記，以給我們足够的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

(i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：公用事業帳單或銀行月結單；

(ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，被授權競投者附有相片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和最終受益人的文件證明；

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(b) 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

### 2. 再次參與競投的客人

我們可選擇要求您提供以上B1(a)段所提及的現時身份證明，財務證明及/或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投標部：+852 2978 9910或電郵至bidsasia@christies.com。

### 3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐怖主義財政審查，我們可能會不允許您登記競投，而如果您成功投得拍賣品，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

### 4. 代表他人競投

(a) **作為授權競投人**：如果您代表他人競投而此委託人會直接向佳士得付款，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

(b) **作為委托人的代理人**：如果您以自己的名義註冊但以代理人身份為他人（"最終買方"）進行競投而此人會在你向我們付款之前向你提供資金，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。我們將要求您披露最終買家的身份，並可能要求您根據E3(b)段提供文件以段驗證其身份。

### 5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少30分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

### 6. 競投服務

下述的競投服務是為方便客戶而設的免費服務，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

(a) 電話競投
您必須在拍賣開始前至少24小時辦理申請電話競投，並可以在佳士得微信小程式中做出申請。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。**估價**低於港幣30,000元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(b) 在Christie's LIVE™
在某些拍賣會，我們會接受網絡競投。如需了解更多信息，請登入www.christies.com/auctions/christies-live-on-mobile。如需網路競投，您必須在拍賣開始前至少24小時辦理申請。網絡競投受業務規定及Christie's LIVE™使用條款的管限，詳情請見www.christies.com/LiveBidding/OnlineTermsOfUse.aspx。

(c) 書面競投
您可於任何佳士得辦公室或通過www.christies.com或佳士得微信小程序選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少24小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。**拍賣官**將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的50%進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

## C. 舉行拍賣

### 1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

### 2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用 ，標記。**底價**不會高於**拍賣品**的**低端估價**，除非**拍賣品**已由第三方保證而相關不可撤銷的書面競投價高於**低端估價**。在此情況下，**底價**將被設為不可撤銷的書面競投的價格。該等由第三方保證的**拍賣品**在目錄中注以符號。♦ 以資識別。

### 3. 拍賣官之酌情權

**拍賣官**可以酌情選擇：

(a) 拒絕接受任何競投；
(b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
(c) 撤回任何**拍賣品**；
(d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
(e) 重開或繼續競投，即便已經下槌；及
(f) 如果有關於競投的錯誤或者爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣，或是將**拍賣品**重新拍賣或出售。如果您相信**拍賣官**在接受成功投標時存在錯誤，您必須在拍賣日後3個工作天內提供一份詳細記述您訴求的書面通知。**拍賣官**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行使酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第7個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第B(3)，E(2)(i)，F(4)及J(1)段中所列的取消權，取消出售一件**拍賣品**的權利。

### 4. 競投

**拍賣官**接受以下競投：
(a) 拍賣會場參與競投的競投人；
(b) 從電話競投人，和通過Christie's LIVE™（如第B6部分所示）透過網絡競投的競投人；及
(c) 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委托競投）。

### 5. 代表賣方競投

**拍賣官**可選擇代賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到**底價**以下。**拍賣官**不會特別指明此乃代表賣方的競投。**拍賣官**不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，**拍賣官**通常會以**低端估價**的50%開始拍賣。如果在此價位沒有人競投，**拍賣官**可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，**拍賣官**可視該**拍賣品**為流拍**拍賣品**。

### 6. 競投價遞增幅度

競投通常從低於**低端估價**開始，然後逐步增加（競投價遞增幅度）。**拍賣官**會自行決定競投開始價位及遞增幅度。在網址https://www.christies.com/en/help/buying-guide-important-information/financial-information顯示的是一般遞增幅度，僅供您參考。

### 7. 貨幣兌換

拍賣會的顯示板、Christie's LIVE™和佳士得網站可能會以拍賣場當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

### 8. 成功競投

除非**拍賣官**決定使用以上C3段中的酌情權，**拍賣官**下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及/或電子郵件方式發送發票，但我們並不負責通知您競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

### 9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

## D. 買方酬金及稅款

### 1. 買方酬金

成功競投人除支付**落槌價**外，亦同意支付本公司以該**拍賣品落槌價**計算的**買方酬金**。酬金費率按每件**拍賣品落槌價**首港幣7,500,000元之26%；加逾港幣7,500,000元以上至港幣50,000,000元部分之21%；加逾港幣50,000,000元以上之15%計算。
名酒例外：名酒的**買方酬金**按**落槌價**之25%計算。

### 2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補價使用稅費或者所有基於**落槌價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。
有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付基於**落槌價**，**買方酬金**和或與**拍賣品**相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

## E. 保證

### 1. 賣方保證

對於每件**拍賣品**，賣方**保證**其：
(a) 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其在法律上有權這麼做；及
(b) 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第F1(a)段定義）的金額。賣方不會就您利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的**保證**及法律要求加入本協議的所有其它賣方責任均被免除。

### 2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的“**真品保證**”）。如果在拍賣日後的五年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。業務規定的詞匯表裏有對“**真品**”一詞做出解釋。
真品保證條款如下：
(a) 我們對在拍賣日後5年內提供的申索通知提供真品保證。此期限過後，我們不再提供**真品保證**。
(b) 我們只會對本**目錄描述**第一行（“**標題**”）以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料（包括**標題**以外的**大階字體**注明）作出任何**保證**。
(c) **真品保證**不適用**有保留標題**或任何**有保留**的部分**標題**。**有保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**中對“認為是…之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“**有保留標題**”列表及**拍賣品**的**目錄描述**。
(d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**。
(e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**符合被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
(f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
(g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本賣方，且僅在申索通知做出之日原本賣方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
(h) 要申索**真品保證**下的權利，您必須：
  (i) 在拍賣日後5年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
  (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
  (iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
(i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。
(j) **書籍**。
如果**拍賣品**為書籍，我們提供額外自拍賣日起為期14天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
  (i) 此額外**保證**不適用於：
    (A) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
    (B) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
    (C) 沒有標題的書籍；
    (D) 沒有標明**估價**的已出售**拍賣品**；
    (E) 目錄中表明售出後不可退貨的書籍；
    (F) **狀況**報告中或拍賣時公告的瑕疵。
  (ii) 要根據本條規定申索權利，您必須在拍賣後的14天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
(k) **東南亞現代及當代藝術以及中國書畫**。
**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本賣方，但賣方必須在拍賣日後12個月內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據。買方需按以上E2(h)(ii)的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上E2(h)(iii)規定交回**拍賣品**給我們。E2(b),(c),(d),(e),(f),(g)和(i)適用於此類別之申索。
(l) **中國、日本及韓國工藝品（中國、日本及韓國書畫、版畫、素描及珠寶除外）**。
以上E2(b)–(e)在此類別**拍賣品**將作修改如下。當創作者或藝術家未有列明時，我們不僅為標題作出**真品保證**，並會對本**目錄描述**第二行以**大階字體**注明的有關日期或時期的資料提供**真品保證**（“**副標題**”）。以上E2(b)–(e)所有提及**標題**之處應被理解為**標題**及**副標題**。
(m) **與名酒及烈酒有關的保證**。
  (i) 除佳士得按此**真品保證**有所接受的責任外，賣家、佳士得、佳士得僱員或代理人均不會對任何有關**拍賣品**的創作者、產地、日期、年代、作品歸屬、真實性或**來源**所作的任何陳述的真確性或就任何其他有關於任何**拍賣品**的任何缺陷或瑕疵所作的錯誤描述負上責任。此外，賣家、佳士得、佳士得僱員或代理人對任何**拍賣品**均不作出任何**保證**且任何明示或默認的條款或條件均被免除；
  (ii) 如果(1)在拍賣日後二十一日內，佳士得接獲任何**拍賣品**的買方所提交的書面通知，當中表示按買方的意見認為在拍賣日之時該**拍賣品**有短缺或損耗的情況或圖錄所載的任何意見並無根據，(2)在該通知的十四日內，佳士得管有該**拍賣品**而該**拍賣品**的狀況與拍賣日時的狀況一樣及(3)在此後於合理時間內，買方能夠滿足佳士得該**拍賣品**和買方通告內所述一致（見前述）而買方可以將**拍賣品**的良好而尚可交易的產權於沒有任何留置權或產權負擔的情況下作轉讓，則佳士得將會擱置交易並退還買方其就**拍賣品**所付的款項。然而，如果(i)瑕疵在目錄中有所描述；或 (ii)在拍賣日的圖錄描述符合當時被普遍接受的學者或專家意見或已經指出意見衝突的地方；或(iii)買方在通知中所指出的**拍賣品**的狀況（見前述）只有通過在出版目錄之日還未存在或未被普遍接納的科學鑒定方法或在拍賣日價格太昂貴或不實際或者可能損害**拍賣品**的方法才可得以證明，則買方不可獲得此條款下的權利（參見就損耗及酒塞的備注）；
  (iii) 買方無權按此**真品保證**作出相比其就**拍賣品**所付金額更高之索償。買方無權就其所蒙受的任何直接或間接的損失、連帶損失或損害作出申索；
  (iv) 此**真品保證**的權益不可作轉讓，僅為按佳士得在拍賣時就**拍賣品**所發出之原始發票所載之買方所獨有，且買方需在拍賣後對**拍賣品**持有無間斷而未有產權負擔之擁有權。

### 3. 您的保證

(a) 您**保證**用於結算的資金與犯罪活動（包括逃稅）沒有任何關係，而您沒有基於洗錢、恐怖活動或其他罪行而被調查，起訴或定罪。
(b) 如果您以代理人身份為最終買方進行競投，而此最終買方會在你向我們為**拍賣品**付款之前向你提供資金，您**保證**：
  (i) 您已經對最終買方進行必要的客戶盡職調查，並已經遵守所有適用的反洗錢，打擊恐怖分子資金籌集及制裁法律；
  (ii) 您將向我們披露最終買家（包括其任何職員，最終受益人以及代表其行事的任何人士）的身份，並應我們的要求提供文件以驗證其身份；
  (iii) 您和最終買方之間有關**拍賣品**或其他方面的安排不是為了完全或部分便於任何稅務罪行；
  (iv) 您不知曉並且沒有理由懷疑最終買方（或其職員，最終受益人以及代表其行事的任何人士）被列入制裁名單，因洗錢，恐怖活動或其他罪行而被調查，起訴或定罪，或用於結算的資金與犯罪活動（包括逃稅）有關；
  (v) 如果您是根據歐洲經濟區法律，或根據其他與歐盟第4條洗錢指令有等效要求的司法管轄區的法律下因反洗錢目的被監管的人士，而我們在您註冊時沒有要求您提供文件來驗證最終買家的身份，您同意我們將依賴您就最終買家進行的盡職調查，並同意將在由交易之日起不少於5年的期間妥保存盡職調查的證明和驗證文件。您將根據我們的要求提供此類文件供即時檢查。

## F. 付款

### 1. 付款方式

(a) 拍賣後，您必須立即支付以下**購買款項**：
  (i) **落槌價**；和
  (ii) **買方酬金**；和
  (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。
  所有款項須於拍賣後7個日曆天內悉數付清（“**到期付款日**”）。
(b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
(c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
  (i) 佳士得通過MyChristie's網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢(如您還未註冊線上賬戶，請登錄www.christies.com/MyChristies進行註冊)。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
  (ii) 電匯至：
  香港上海匯豐銀行總行
  香港中環皇后大道中1號
  銀行編號：004
  賬號：062-305438-001
  賬名：Christie's Hong Kong Limited
  收款銀行代號：HSBCHKHHHKH
  (iii) 信用卡
  在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣1,000,000元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP)的方式支付，本公司每次拍賣接受總數不超過港幣1,000,000元之付款。CNP付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下(d)段。
  (iv) 現金
  本公司每年只接受每位買方於售後服務部作總數不超過港幣80,000元之現金付款（須受有關條件約束）。
  (v) 銀行匯票
  抬頭請注明「佳士得香港有限公司」（須受有關條件約束）。
  (vi) 支票
  抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
(d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環美利道2號The Henderson 6樓）。
(e) 如要瞭解更多信息，請聯繫售後服務部。電話：+852 2760 1766或發電郵至：postsaleasia@christies.com。

### 2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

### 3. 風險轉移

**拍賣品**的風險和責任自以下日期起將轉移給您（以較早者為準）：
(a) 買方提貨日；或
(b) 自拍賣日起31日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。

### 4. 不付款之補救辦法

(a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在F5段的權利以及法律賦予我們的其它權利或補救辦法）：
  (i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息7%的利息；
  (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
  (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；
  (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
  (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
  (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
  (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
  (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的物品作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
  (ix) 採取我們認為必要或適當的任何行動。
(b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。
(c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第31日起根據G4(a)及(b)段向您收取倉儲和運輸費用。在此情況下，G4(d)段將適用。

### 5. 扣押拍賣品

如果您欠我們或其他**佳士得集團**公司款項，除了以上F4段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的物品。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關物品。我們亦可選擇將您的物品按照我們認為適當的方式出售。我們將用出售該物品的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

## G. 提取及倉儲

1. 我們要求您在拍賣之後立即提取您購買的**拍賣品（但請注意，在全數付清所有款項之前，您不可以提取拍賣品）**。
2. 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話：+852 2760 1766或發電郵至：postsaleasia@christies.com。
3. 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
4. 如果您未在拍賣後第三十個日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
  (a) 我們或第三方倉庫將自拍賣後第31日起向您收取倉儲費用。
  (b) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並且我們或第三方可向您收取因此產生的運輸費用和處理費用。
  (c) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
  (d) 倉儲的條款適用，條款請見www.christies.com/storage。
  (e) 本段的任何內容不限制我們在F4段下的權利。

## H. 運送

### 1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高額品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。
詳情請聯繫佳士得售後服務部，電話：+852 2760 1766或發郵件至：postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

### 2. 出口/進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就物品出境要求出口聲明及/或就物品入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。
我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換**購買款項**。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求。
(a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發

許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766發郵件至：postsaleasia@christies.com。

**(b)** 您應負責支付與**拍賣品**出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口**拍賣品**，且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。

如果您是(i)來自德國、愛爾蘭、意大利、西班牙或英國的烈酒或利口酒，包括愛爾蘭及蘇格蘭威士忌；或(ii)來自法國、德國、西班牙或英國的不含碳酸且酒精量不足14%的兩公升以下的瓶裝酒類此類**拍賣品**的成功買方，而您打算將此**拍賣品**入口到美國，您個人將負有在入口時支付此**拍賣品**的關稅的責任。如要瞭解更多信息，請聯繫我們的售後服務部：+852 2760 1766或發郵件至電郵：postsaleasia@christies.com。

**(c) 含有受保護動植物料的拍賣品**

由瀕危物種及其他受保護野生動植物製造或組成（不論分比率）的**拍賣品**在**拍賣詳情**中注有 ~ 號。這些物料包括但不限於象牙、玳瑁殼、鯨骨、某些珊瑚品種、玫瑰木、鱷魚皮、短吻鱷皮及鴕鳥皮。由於您或需要獲得相關牌照，若您有意將含有野生動物物料的任何**拍賣品**從出售地進口至其他國家，您須於競投該**拍賣品**之前瞭解有關海關法例和規定。在某些情況下，**拍賣品**必須附有獨立的物種的科學證明和/或年期證明，方能運送，而您需要自行安排上述證明並負責支付有關的費用。部分國家對象牙交易設有限制，例如美國全面禁止進口象牙，而部分國家則嚴格規管進口、出口及售賣象牙。由象牙材料製成或包含象牙材料的**拍賣品**均標有 ∝ 符號，並根據英國《象牙法》登記為“豁免”物品。含有瀕危或受保護物種物料的手袋注有 ≈ 號或 ≡ 號，進一步資料請參見以下第H2(h)段。

如果您無法出口或進口該**拍賣品**或**拍賣品**因任何原因被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

**(d) 美國關於非洲象象牙的進口禁令**

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛獁象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

**(e) 源自伊朗的拍賣品**

為方便買方，佳士得在源自伊朗（波斯）的**拍賣品**下方特別注明。一些國家禁止或限制購買和/或進口伊朗原產的財產。您有責任確保您的競標或您進口**拍賣品**時不會違反任何制裁、貿易禁運或其他有關適用條例。例如，美國禁止在沒有適當許可證的情況下交易和進口原產於伊朗的“傳統工藝作品”（如地毯、紡織品、裝飾品和科學儀器）。佳士得擁有OFAC的一般牌照，在符合某些條件的情況下，買家可以將此類**拍賣品**進口到美國。如您使用佳士得的一般OFAC牌照作此用途，即表示您同意遵守牌照條件，並向佳士得提供所有相關信息。您亦確認佳士得會向OFAC披露您的個人資料及您對牌照的使用。

**(f) 黃金**

含量低於18k的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

**(g) 鐘錶**

本目錄內有些鐘錶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 Ψ 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。若買方在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。請就個別拍賣品與相關部門聯絡。

**(h) 手袋**

注有 ≈ 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制。這些手袋只可運往香港特別行政區境內地址或從香港的拍賣場領取。獲取瀕危野生動植物種國際貿易公約出口許可以將這些手袋在售後運送到香港特別行政區境外是不可能的。

注有 ≡ 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制，需要出口/進口許可以將這些手袋在售後運送到香港特別行政區境外。買家有責任獲取必須的許可並為此付款。請與部門聯繫以獲得進一步資料。

H2段中的標記是佳士得為了方便您而在有關**拍賣品**附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

## I. 佳士得之法律責任

**1.** 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度下，所有由法律附加的**保證**及其他條款，均被排除在本協議外。在E1段中的賣方**保證**是由賣方提供的**保證**，我們對這些**保證**不負有任何責任。

**2.**

(a) 除非我們有所欺詐或作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；和

(b) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、**來源**、展覽歷史、文獻或歷史的關聯等作出任何陳述、**保證**或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何**保證**，均被本段排除在外。

**3.** 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。

**4.** 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。

**5.** 如果儘管有(a)至(d)或E2(i)段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機或價值喪失、預期存款或利息、費用、**其他賠償**或支出等原因負上任何責任。

## J. 其它條款

**1. 我們的撤銷權**

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

**2. 錄像**

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或者在Christie's LIVE™競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

**3. 版權**

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別注釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

**4. 效力**

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

**5. 轉讓您的權利及責任**

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼您責任的人具有約束力。

**6. 翻譯**

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

**7. 個人信息**

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在www.christies.com上找到本公司私隱政策，如您是加利福尼亞州居民，您可在https://www.christies.com/about-us/contact/ccpa看到我們的《加州消費者隱私法》(California Consumer Privacy Act)聲明。

**8. 棄權**

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權力或補償不應阻止或限制對其它權利或補償的行使。

**9. 法律及管轄權**

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

**10. www.christies.com的報告**

售出的**拍賣品**的所有資料，包括**目錄描述**及價款都可在www.christies.com上查閱。銷售總額為**落槌價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從www.christies.com網站上刪除。

## K. 詞匯表

**拍賣官**：個人拍賣官和/或佳士得。

**真品**：以下所述的真實作品，而不是複製品或贋品：

(i) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製作者的作品；

(ii) **拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；

(iii) **拍賣品**在**標題**被描述為某來源，則為該來源的作品；

(iv) 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

**真品保證**：我們在本協議E2段所詳述為拍賣品提供的保證。

**買方酬金**：除了**落槌價**，買方支付給我們的費用。

**目錄描述**：拍賣目錄內對拍賣品的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

**佳士得集團**：Christie's International Plc、其子公司及集團的其它公司。

**狀況**：**拍賣品**的物理**狀況**。

**到期付款日**：如第F1(a)段所列出的意思。

**估價**：目錄中或**拍賣場通告**中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**指該範圍的最高價。**中間估價**為兩者的中間點。

**落槌價**：**拍賣官**接受的**拍賣品**最高競投價。

**標題**：如E2段所列出的意思。

**拍賣品**：供拍賣的一件物品（或作為一組拍賣的兩件或更多的物件）。

**其他賠償**：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

**購買款項**：如第F1(a)段的意思。

**來源**：**拍賣品**的所有權歷史。

**有保留**：如E2段中的意思；**有保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“**有保留標題**”的意思。

**底價**：**拍賣品**不會以低於此保密底價出售。

**拍賣場通告**：張貼位於拍賣場內的**拍賣品**旁或www.christies.com的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前**拍賣官**宣布的公告。

**副標題**：如E2段所列出的意思。

**大階字體**：指包含所有的大寫字母。

**保證**：陳述人或聲明人保證其所陳述或聲明的事實為正確。





# 本目錄中使用的各類標識

本部份**粗體**字體詞語的涵義載於本目錄中題為“業務規定．買方須知”一章的最後一頁。

○

**佳士得**就此**拍賣品**持有直接的經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

○◆

**佳士得**已經提供最低出售價保證並對此拍賣品持有直接經濟利益。**佳士得**的全部或部分利益通過第三方融資。如果具保證拍賣品被售出，該等第三方通常會獲得經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

△

**佳士得**對此**拍賣品**持有經濟利益。請參閱業**務規定**中的重要通知以獲得進一步資料。

△◆

**佳士得**對此**拍賣品**持有經濟利益，該利益全部或部分通過第三方融資。如果具保證**拍賣品**被售出，該等第三方通常會獲得經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

¤

對此**拍賣品**有直接或間接利益的一方有可能對該**拍賣品**作出競投，其可能知道該拍賣品的底價或其他重要資訊。

•

此**拍賣品**不設底價。

~

此**拍賣品**含有瀕危物種，或會導致出口限制。請參見業務規定中的第H2段以獲得進一步資料。

≈

此手袋**拍賣品**含有瀕危物種。**拍賣品**只可運送到香港特別行政區境內的地址或經親身從我們的香港拍賣場提取。請參見業務規定中的第H2段以獲得進一步資料。

≡

此手袋**拍賣品**含有瀕危物種，受國際運輸限制約束。**拍賣品**在售後需要獲得出口/入口許可以將其運送到香港特別行政區境外。請參見業務規定中的第H2段以獲得進一步資料。

∝

此**拍賣品**含有象牙材料。請參見業務規定中的第H2段以獲得進一步資料。

Ψ

瀕危物種錶帶只用作展示用途並不作銷售。出售後，此手錶或會配以不受瀕危野生動植物種國際貿易公約所管制的錶帶（未有展示）以提供予買家。請參閱業務規定以獲取進一步資料。請參閱業務規定H2項。

請注意對**拍賣品**的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

# 重要通知及目錄編列方法之說明

**重要通告**

## 佳士得在受委託拍賣品中的權益

### Λ 佳士得對該拍賣品持有所有權或經濟利益

佳士得可能會不時提供其持有所有權或經濟利益之**拍賣品**。該等**拍賣品**在目錄中於拍賣編號旁註有 Λ 符號以資識別。

### º 保證最低出售價

佳士得有時就某些受委托出售的**拍賣品**的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等**拍賣品**在目錄中於拍賣編號旁註有 º 號以資識別。

### º♦ 第三方保證/不可撤銷的競投

在佳士得已經提供最低出售價保證，如果**拍賣品**未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔**拍賣品**未能出售的所有或部分風險。該等**拍賣品**在目錄中注以符號 º♦ 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於**落槌價**計算的酬金。第三方亦可以就該拍賣品以超過不可撤銷的書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付**落槌價**及**買方酬金**。

我們要求第三方保證人向其客戶披露在給予保證的**拍賣品**持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的**拍賣品**，我們建議您應當要求您的代理人確認他/她是否在**拍賣品**持有經濟利益。

### Δ♦ 佳士得的權益及第三方保證

佳士得對此**拍賣品**持有經濟利益。如果**拍賣品**未能出售，佳士得將承擔遭受損失的風險。為此，佳士得或選擇與在拍賣之前簽訂合同同意就此**拍賣品**提交一份不可撤銷的書面競投的第三方分擔該風險。此**拍賣品**在拍賣詳情中注有 Δ♦ 符號。

如果第三方成功競投，第三方將不會獲得任何作為承擔風險而交換所獲的酬金。如果第三方不是成功競投人，佳士得或者會給予補償予第三方。此外，我們要求第三方向其客戶披露其在佳士得所持有經濟利益的**拍賣品**中的經濟利益。如果您通過代理人競投一件佳士得擁有經濟利益的**拍賣品**而該**拍賣品**已有合同訂明的書面競投出價，您應要求您的代理人確認其是否對**拍賣品**持有經濟利益。

### ◻ 利益方的競投

當那些可能獲悉了**拍賣品**的底價或其他重要信息對**拍賣品**擁有直接或間接權益的一方可能進行競投時，我們會對該**拍賣品**附注符號 ◻ 。該利益可包括委託出售**拍賣品**的遺產受益人或者**拍賣品**的共同所有人之一。任何成功競得**拍賣品**的利益方必須遵守佳士得的業務規定，包括全額支付**拍賣品**的**買方酬金**及適用的稅費。

## 目錄出版後通知

如果佳士得達成某種安排或獲悉需要附注目錄符號的競投，我們將通過更新christies.com相關信息（在時間允許的情況下）或通過拍賣會舉行前或拍賣某**拍賣品**前的公告通知您。

## 其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方或者潛在賣方預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與**拍賣品**的競投。因為上述協議與競投過程無關，我們不會在目錄中注以符號。

請登錄http://www.christies.com/financial-interest/瞭解更多關於最低出售價保證以及第三方融資安排的說明。

**目錄編列方法之說明**

下列詞語於本目錄或**拍賣品**描述中具有以下意義。請注意本目錄內或**拍賣品**描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定，買方須知，包括**真品保證**的條款下作出。該用詞的表達獨立於**拍賣品**本身的狀況或任何程度的修復。我們建議買方親身檢視**拍賣品**的狀況。佳士得也可按要求提供書面狀況報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義為對**拍賣品**創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述的本目錄**拍賣品**之創作者或**拍賣品**於某時期、統治時期或朝代內創作的真贋，並不承擔任何風險、法律責任和義務。而**真品保證**條款，亦不適用於以該詞語所描述的**拍賣品**。

目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決**真品保證**或「有保留的標題」下產生的任何問題以及爭議。

## 繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

**有保留的標題**

佳士得認是屬於該藝術家之作品

「傳」、「認為是...之作品」指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

「...之創作室」及「...之工作室」指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

「...時期」指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

「跟隨...風格」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

「具有...創作手法」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

「...複製品」指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

「簽名...」、「日期...」、「題寫...」指以佳士得有保留之意見認為，某作品由某藝術家簽名／寫上日期／題詞。

「附有...簽名」、「附有...之日期」、「附有...之題詞」、「款」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期［或大概日期］而不一定是作品印刷或出版之日。

中國古籍及拓本之日期是指作品印刷或出版之時期［或大概時期］。

## 中國古代書畫及中國近現代畫及當代水墨

**有保留的標題**

「傳」指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

「款」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

中國古籍及拓本之日期是指作品印刷或出版之時期［或大概時期］。

## 珠寶

“Boucheron”：若製造商之名稱出現於**拍賣品**標題，則表示根據佳士得之意見，此件**拍賣品**為該珠寶製造商所製造。

“Mount by Boucheron”：根據佳士得之意見，該珠寶製造商在生產該**拍賣品**時使用了由珠寶商的客戶所提供的原石。

**有保留的標題**

“Attributed to”：根據佳士得**有保留**之意見，有可能是其珠寶商/製造商的作品，但不能保證該**拍賣品**是指定珠寶商/製造商的作品。

**目錄描述中包含的其他資訊**

“Signed Boucheron / Signature Boucheron”：根據佳士得有保留之意見，**拍賣品**上載有珠寶商的簽字

“With maker’s mark for Boucheron”：根據佳士得有保留之意見，**拍賣品**上載有生產商的標記。

**時期**

Art Nouveau 1895-1910
Bella Epoque 1895-1914
Art Deco 1915-1935
Retro 1940年代

## 手錶

**真品證書**

因有些製造商不會提供**真品證書**，所以（除非佳士得在圖錄內另有特別說明），佳士得沒有義務向買家提供製造商的**真品證書**。除非佳士得同意其應該按**真品保證**條款取消交易，否則不能以製造商不能提供**真品證書**作為取消交易的理由。

**拆除手錶電池**

目錄中拍賣品注有 ⊕ 標誌代表其含有的電池可能被管轄航空運輸的國際法律法規認定為「危險物品」。如果買家要求將此手錶運送到拍賣會場所在的以外地區，電池將在運送手錶之前被拆除並予以保存。若該**拍賣品**由拍賣會場提取，其電池將供免費提取。

## 中國瓷器及工藝精品

佳士得認為是屬於該創作者或藝術家之作品

例如：A YIXING TEAPOT BY CHEN MINGYUAN
KANGXI PERIOD (1662-1722)

當作品描述標題的直接下方以英文大階字體註明作品的歸屬，以佳士得之意見認為，該作品屬於所註明之時期、統治時期或朝代。

例如：A BLUE AND WHITE BOWL
QING DYNASTY, 18TH CENTURY

如日期、時期或統治時期款識出現在作品描述標題的直接下方並以英文大階字體註明款識為屬於某時期，則以佳士得之意見認為， 該作品乃款識所示之日期、時期或統治時期之作品。

例如：A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

作品之歸屬以英文大階字體在其標題描述直接下方及以詞語「和更早」註明，以佳士得之意見認為，該作品不遲於該時期、統治時期或朝代創造。

例如：A JADE NECKLACE
LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

在作品描述標題的直接下方沒有以英文大階字體註明日期、時期或統治時期款識之作品，以佳士得之意見認為，該作品之創作日期不詳或屬於較後時期創作之作品。

例如：A BLUE AND WHITE BOWL

**有保留的標題**

以佳士得之意見認為，作品並非自歸屬於基於其風格其通常被認為的時期，此風格將會註明在描述的第一行或描述內容中。

例如: A BLUE AND WHITE MING-STYLE BOWL
The Ming-style bowl is decorated with lotus scrolls...

以佳士得有保留之意見認為作品可能或為康熙時期但佳士得對此有強烈懷疑。

例如: A BLUE AND WHITE BOWL
POSSIBLY KANGXI PERIOD

佳士得認為作品屬於某時期、統治時期或朝代。但以佳士得有保留之意見認為，作品可能屬於某文化但佳士得對此有強烈懷疑。

例如: A JADE BLADE
NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

## 手袋

**狀況報告及評級**

拍賣中所出售**拍賣品**的狀況可受多種因素如年代、先前損壞、修復、修理及損耗等因素而有較大變化。狀況報告及評級為我們所免費提供，僅為方便我們的買家並謹供參閱用。狀況報告及評級反映了我們的如實意見但未必足以覆蓋**拍賣品**的所有缺陷、修復、更改及改造。它們不能取代由您親身檢驗**拍賣品**或您自行就**拍賣品**尋求的專業意見。**拍賣品**均以拍賣時的「現狀」出售且佳士得或賣家對於**拍賣品**的狀況不設任何陳述或保證。

**狀況報告評級**

我們提供概況性、數字階梯式狀況等級以對物品的總體性狀況提供指引。另外，請在競投前閱讀每個**拍賣品**的狀況報告及附加圖像。

**第1級：** 該物品未呈現使用或磨損的跡象，可被視為如新，沒有瑕疵。原裝包裝及保護膠膜可能完整無缺，請參考**拍賣品**描述。

**第2級：** 該物品呈現細微的瑕疵，可被視為幾乎全新。該物品可能從未被使用過，或可能被使用過幾次。該物品上僅有在狀況報告中所述的細微的狀況備註。

**第3級：** 該物品呈現可察覺的被使用過的痕跡。任何使用或磨損的跡象都很輕微。狀況良好。

**第4級：** 該物品呈現頻繁使用後一般的磨損跡象。該物品存在輕度總體性磨損或小範圍內的重大磨損。狀況不錯。

**第5級：** 該物品呈現出因經常或重度使用所造成的損耗。此物品處於可被使用的狀況，請參照狀況記錄。

對於**拍賣品**狀況，由於目錄版面所限未能提供對**拍賣品**的全面描述，而所載圖像亦可能無法清楚顯示**拍賣品**狀況。**拍賣品**實物與透過印刷及顯示屏展示的圖像色彩和色調或會存在色差。閣下有責任確保閣下已收到並已考慮到任何狀況報告及評級。我們建議閣下親身檢驗**拍賣品**或自行就**拍賣品**尋求專業意見。

**有關「配件」**

在本目錄中，「配件」所指為皮具之金屬部分，如鍍以有色金屬（例如金、銀或鈀金）袋扣、底部承托配件、掛鎖、鑰匙、及/或掛帶。目錄中之「黃金配件」、「純銀配件」或「鈀金配件」純粹為配件顏色或處理方法而非實際原料之描述。若任何**拍賣品**之配件完全以某種金屬製造，相關條目將附以特別說明。

## 名酒

**購買一系列貨批的選擇權**

一組貨批內含多批相同批量、瓶容量及種類的名酒。競投將會由一系列貨批之中的第一貨批開始，成功競投的買家有權以相同的**落槌價**購入系列中部分或全部貨批。若果第一貨批的買家未有進一步購入，該系列貨批的餘下貨批將會相似的方式開放競投。佳士得建議對貨批的出價應在該系列貨批的第一貨批之上。如果出價被取代，佳士得將會自動把買家的出價置在下一相同貨批，如此類推。在所有情況下，有關出價均全權由拍賣官處理。

**分類**

內容中的波爾多分類標準僅作識別之用，並且根據Médoc 1855年正式的分類標準及其他標準來源。除註明外，所有名酒均在莊園內裝瓶。

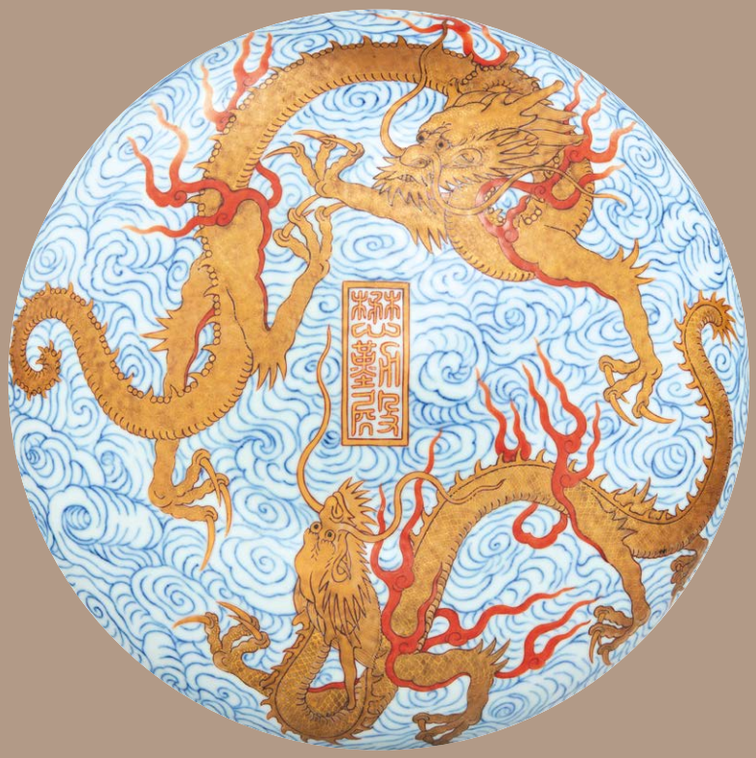
**舊酒的自然耗損及酒塞**

在本目錄內列明的名酒均在印刷前盡量確定內容正確，惟舊酒買家必須對自然程度的耗損、酒箱狀況、標籤、酒塞及名酒的差異作出包容。恕不接受退貨。

**耗損**

名酒水位未能達至滿的水位之差距，有關差距會根據名酒之年期而有所不同，而在銷售前能通過檢驗確定的，均會在目錄中註明。本目錄以圖表的形式詳細說明水位與損耗量形容及解釋以方便閣下參考。

CHRISTIE'S 佳士得



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